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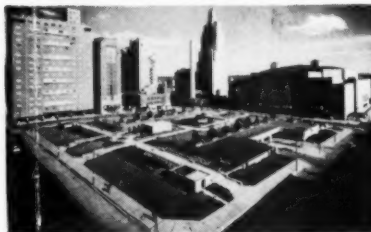
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(See article on Page 2)

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B. L. JESSUP, JR., Associate Editor

FROM THE EDITOR

THE Music Teachers National Association was founded by and for music teachers, and throughout its entire existence the Association has been guided and managed by music teachers with the hope that all activities and projects undertaken by the Association would aid music teachers in their efforts to improve their musicianship and their teaching abilities.

Some of the Association efforts have gone into the field of publication. Naturally, *American Music Teacher* is in that category.

It is with this above aim in mind that articles are accepted for publication in *American Music Teacher*. Every article submitted is read and considered with the question in mind, "What contribution does this article make to the music teacher's self improvement?"

Consequently, articles that do not contribute to music teachers' self improvement must be rejected.

When *American Music Teacher* was established in 1951, it was hoped that news from the various state associations would be found helpful not only to individual teachers but also to other state associations. This has undoubtedly been true of many of the state news items published. However, with the increase in printing and mailing costs, it has become necessary to screen with more precision than ever before all news items submitted from the state associations, in order to be sure that the limited amount of space available for the publication of articles is used to the best advantage.

(Continued on page 23)

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n

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May-June

ON TO KANSAS CITY IN FEBRUARY

by LaVahn Maesch

IT IS not a simple matter to indicate in a brief article the extent of the program plans for the coming MTNA Biennial Convention in Kansas City, Missouri, February 24-28, 1959. It is both reassuring and startling to discover again the vast array of talented men and women who devote their energies to furthering the great art of music in America. It is these people, who, by pooling their efforts in a spirit of unselfish dedication, make it possible to present the type of program planned for Kansas City. This will truly be a series of inspirational meetings that no member of MTNA nor any other music teacher can afford to miss.

Your Opportunity

Particularly at this time, when our educational objectives need serious re-evaluation, it is vital for all of us to re-examine our course, to re-confirm our objectives, and to sustain and nourish ourselves through mutual, joint effort. The Kansas City meetings will be YOUR opportunity to participate in and to partake of an imposing array of inspirational and instructional concerts and meetings.

Among those appearing as speakers for the convention will be William Schuman of the Juilliard School of Music, and Howard Hanson of The Eastman School of Music. Musical portions for the various meet-

LaVahn Maesch is Director of the Laurence Conservatory, Appleton, Wisconsin, and MTNA Vice President in charge of planning the national convention program.

1959 CONVENTION BANQUET SPEAKER

Dr. Howard Hanson, Director of the Eastman School of Music of the University of Rochester, internationally known composer, conductor, and educator.



ings will be provided by such groups as the Louisiana State University Choir, the Pittsburgh New Friends of Music, the University of Illinois Choir, the University of Kansas Quartet, the Morse Family Singers, the University of Kansas Woodwind Octet, the University of Tulsa Choir, the University of Kansas Choir, and others.

An evening concert will be given by the University of Kansas Symphony, with other evening programs including those in the fields of opera, church music, and piano.

The Kansas City Philharmonic, featuring works of William Schuman and Howard Hanson, and the Kansas City University Chorus, has invited MTNA members to be its guests at two regular subscription concerts.

New Committees

Of great significance to MTNA is the activation of two new special committees, both of which are planning exciting programs. A special Choral Committee, with Archie Jones as chairman, has aroused sufficient interest to justify its organizing itself as the American Choirmasters Association. A distinguished committee of leading choral directors is working on various phases of organization, with time reserved at Kansas City for this purpose. College, church, and high school choral directors are urged to attend.

The committee has also planned a series of interesting meetings for the convention, including "The Place of Choral Music in American Life", a joint session with School Music on "Improving Standards of Music for Performance Groups", and three reading sessions, which will be devoted to a study of significant new releases.

The other new special committee will devote its energies to Opera, in response to many requests from association members. Its chairman is Howard Groth of Arkansas State Teachers College. His committee is

planning an evening of opera for the convention as well as two sectional meetings on significant aspects of opera and its relation to the American educational scene. Seven papers will be presented by authorities representing all phases of the subject.

Theory-Composition Subject-Area Section, Helen Gunderson, chairman, is featuring three regional composers programs, representing Missouri Composers, Southeastern Composers League, and the University Composers Exchange.

There will also be a meeting on Contemporary Theory Teaching Practices at the College Level with Ellis Kohs, Robert Ottman, Kunrad Kvam, and John Flower.

More Meetings

David Kraehenbuehl, editor of the Journal of Music Theory, will be in charge of two meetings dealing with the theorist's training, a new concept of tonality, and a general theory of polytonal harmony.

There will be a joint session with the Voice Section, and one with the Piano Subject-Area Section on the "Private Teacher and Instruction in the Theory of Music".

The Musicology Sectional, Robert Warner, chairman, continuing its policy of recent years of presenting exciting performances of unusual literature coupled with scholarly analysis and discussion, often in joint session with other areas, is sponsoring an evening concert on "Sacred Music of the 16th and 17th Centuries from Anglican, Catholic, and Lutheran Liturgies", under the direction of Andrew C. Minor and William Lemonds.

There will also be a meeting dealing with "Analysis of Rhythm and Performance", led by Leonard Meyer, Scott Goldthwaite, and Grosvenor Cooper.

A third meeting, planned by Robert Warner and held jointly with Strings-ASTA, will deal with the music of John Jenkins; the University of Kan-

(Continued on page 12)

My long association with Steinway
has brought me infinite joy,
both as a performer and as a
teacher.

Rosina Lhevinne

Mme. Rosina Lhevinne, shown here with her pupil Tong Il Han, is one of the country's most distinguished pianist-teachers. Among her former pupils at the Juilliard School of Music is Van Cliburn, winner of the International Tchaikovsky Competition in Moscow this year.



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PUBLISHERS distribute a rather surprising amount of free material; some of it, such as catalogs, is available to any of us, and some of it, such as review copies, is available to a limited few.

Let us consider first the material any of us can have, merely for the asking—the numerous catalogs. Some people pass by catalogs—much to their own and their students' loss. Catalogs are actually a very important part of any teacher's reference library. They should be a prod to the imagination. Just look at the ways in which they can be used.

First of all, to the average teacher, the catalog is a source of graded teaching material. In some cases, the material is not only graded, but correlated with a certain piano course, or with a particular set of theory papers. Within the graded listing are numerous classifications: music using contrasting touches, music using crossed hands, and so on through as many as eighteen or twenty classifications presenting problems in technic and rhythms.

Various Classifications

There are classifications for various ages, from the preschool child to the elementary child, the teenager, and the adult beginner. There are listings of music with special appeal for girls or for boys, music with words, music based on familiar melodies, music for special holidays, and so on.

All these classifications are even more useful when they are presented in conjunction with a thematic catalog. This last named item is invaluable to the teacher who must acquire the bulk of her teaching material via the mails.

If you are a teacher who values ensemble work, choose a grouping suitable to your needs. Whether it be duet, six hands at one piano, two pianos four hands, or two pianos eight hands, the catalogs provide special listings, some thoughtful publishers even including a special list of easier concertos for students use.

But in addition to these listings which are more or less common, your catalogs provide a wealth of other material, depending on your special interests.

Would you like to know more about music by composers of a cer-

Miss Beth Anna Mekota teaches at Concordia College, Seward, Nebraska.

Piano Section of MJNA FREE MATERIALS for the PIANO TEACHER

by Beth Anna Mekota

tain nationality? Turn to the catalogs. Interested in Dutch composers? The Donemus Foundation in Amsterdam lists in its catalog all contemporary Dutch music not published commercially elsewhere. Selected titles from the Donemus catalog and from other Dutch publishers are listed in a special catalog of C. F. Peters.

Associated Music Publishers will give you a catalog of Edizioni Suvini-Zerboni which stresses contemporary Italian music, and is thoughtful enough to provide the birthdates of the composers represented. Associated Music Publishers also distributes the Union Espanola catalog of music by Spanish composers, especially the younger composers.

Boosey & Hawkes is another source of catalogs devoted to one nationality, one of their catalogs listing both Artia publications, which specialize in Czech music, and Kultura publications, which concentrate on Hungarian music, although Kultura does include other nationalities.

English

The British American Music Company is a good source for information on English composers. The Novello News Bulletin, which British American distributes, provides information on the newest and most important British works, and the Novello catalog offers a good selection of music by English composers.

The Oxford University Press also issues a catalog emphasizing music by English composers. Selections from the catalog of contemporary Canadian music put out by Broadcast Music Incorporated of Canada are included in Associated Music Publishers catalog of piano music.

If you prefer to "hear America first", you can do that, too. Composers Press has put out an All-American Catalog of Contemporary Music (1953). The music from this catalog

is now available through Henri Elkann. Presser's new Contemporary Piano Series is largely an American series.

If you extend the term "American" to include South American as well as North American composers, the catalogs of Southern Music Company are the place to look.

If your interest lies in a special period of music history, again the catalogs can accommodate you. Some catalogs obligingly divide into periods to a limited extent. Others, although not divided into periods, are kind enough to follow each composer's name with the dates of his life span.

Contemporary

The period which is really well organized, catalog-wise, is the contemporary period. In addition to catalogs previously mentioned which contained contemporary works by composers of certain nationalities, there are such listings as the Masters of Our Day Series of Carl Fischer, the Contemporary Piano Solos Series of Mercury, and a new International Contemporary Series by Bomart. Associated Music Publishers supplementary listing containing selections of contemporary piano teaching pieces in grades II and III includes brief comments about the composers.

A rather special catalog was published in 1954 by Associated Music Publishers—a catalog of the published works of Paul Hindemith together with the list of the recordings of these works. The recording field being what it is, the catalog is somewhat out of date today, but it was, and still is, an excellent reference catalog and source of information for teachers who believe in keeping informed on the musical world in general.

Another catalog of a special nature was the Concert Music on Records catalog put out in 1955, also by
(Continued on page 14)

Creativity in Music Education

by Alfred W. Humphreys

RECENTLY a colleague in another subject field was discussing with me the matter of children's opportunities for creativity in the elementary school curriculum, and he brought forth a rather shocking idea concerning music as a creative subject.

It is true that he was no musician, but he had done some real thinking about the creative process in the arts and his ideas about music were somewhat disturbing, to put it mildly, although his thoughts were not necessarily new. It was merely that they came from someone outside of the field of music! Certainly, from his viewpoint, music people will not find it easy to come up with a pat answer to his criticisms.

Generally, his thesis was that music is such a cut and dried field that children are not permitted to be creative until after they have learned the music "system," by which he meant notation, scales, key signatures, and so forth. Further, he believed that music teachers are so concerned with this process of indoctrination into the "system" that children lose their powers of creativity in the world of tone. As he put it, "Children may become good imitators in this process, but they seldom become creators."

Indictment

For any of the arts, such a charge is a serious indictment; unfortunately, there may be some truth in the thinking behind this criticism of the field of music.

Have music teachers become such slaves to a "system" that they have lost their ability to be creative except within, and as a result of, the system?

Have musicians developed a lock step system of tonal relations of such magnitude that creative thinking outside the system is impossible for most people?

Have music teachers been so traditional in teaching the fundamentals of their musical system that

they have stifled the creative ability of children in a thoughtworld of tone?

It is probably true that Western music has been circumscribed by the so-called "tonal" system. Ever since the Ionian and Aeolian modes became predominant in the music of the West, the music of the Occident has become increasingly regulated and prestructured because of the development of tonal traditions and precedents. By this very limitation of music materials available for use by musicians, the horizons of the musical thoughtworld were narrowed; the tonal system, made up chiefly of the Ionian and Aeolian modes used at different pitch levels, usually bounded by preset rhythmic structure, and further restricted by a well regulated tertian harmonic system, became the accepted musical vocabulary.

Brave Composers

It is true, of course, that most of the great men in music history since the Renaissance have worked in this tonal medium, and, as always, those who defied it were considered either insane or ridiculous. Not until the "modern" period have composers really been brave enough to attempt a completely new musical vocabulary.

It is probably true, also, that music as a field of learning has had an unreasonable and sometimes unthinking reverence for the old and the traditional. For example, many musicians assume without question that any composition by Johann Sebastian Bach is good. Having had a traditional background in music, I would be inclined to agree with this assumption, but is this indicative of a really critical thinking, or is it merely an evidence of one's limitations in musical judgment? Should musicians accept as a principle of musical understanding this ever present tendency to look backward? Is it possible that in so doing musicians have arrived at a stalemate in musical

growth and insight?

The matter of greatest concern to music educators, however, is the implication which these ideas have for the teaching of music to children. What responsibility have music educators for analyzing the job they are supposed to do? How can music educators evaluate their activities in terms of the creative development of children? Are music educators content merely to pass on a bag of musical prejudices because it is the accepted thing to do? Are music educators satisfied to develop good music imitators, or should they be interested in inspiring original thinking in the world of tone? Can children be given musical insight by methods other than the usual "fundamentals of music" route; i.e., are other paths and forms of fundamentals available for the teaching of music?

In a sister art, children are encouraged to experiment in the use of color as a creative activity—no preconceived "system" is forced upon them before they are given the chance to create. In music, very few children have the opportunity to experiment with sound as a creative activity. Even the sounds they are permitted to enjoy are prestructured for them. To look for and to discover new and unusual combinations of sounds is an almost unheard of activity. To the musical purist, such an opportunity for exploration and experimentation would be rank heresy because it would not conform to the musical system.

New Horizons

In other disciplines, much has been learned recently about the out-of-dateness of educational materials. In physics, for example, new horizons have made highly reputable textbooks completely obsolete. These new learnings have opened up a vast new thought world in science.

This, then, is the challenge to music education: Shall we continue to look backward for musical understanding, or shall we find a new thoughtworld in music, one in which students can develop musically without acquiring a millstone of prejudices? (Could we, for example, devise new thoughtworlds of harmony *without* having to total the number of times some Baroque composer used

(Continued on page 22)

CURRENT TRENDS IN COLLEGE THEORY

by Janet McGaughey

THEORY may be defined as the ordered presentation and drill of the basic skills and insights necessary for mastery of the performance, understanding and creation of music. Two questions are being given searching study today:

1. What skills and insights are truly basic and therefore demand genuine mastery early in the teaching program?

2. How can we teach effectively enough to guarantee this mastery?

Nearly all students who major in music in college take a basic two-year theory program consisting of a freshman fundamentals course and an integrated sophomore course proceeding through these subjects:

1. The elements of pitch—pitch notation and the acoustics of tone production as related to various types of instruments.

2. The elements of rhythm—meter, beat, rhythmic notation.

3. Tonality, approached through scales and key signatures—emphasis first on major and minor scales but some study of the Gregorian modes from which they emerged.

4. Intervals and triads as elements—spelling, singing, writing, playing, recognizing by eye and ear.

5. The connection of triads in progression in four part harmony with emphasis on rules for part writing.

6. Gradual addition to the remainder of the vocabulary of the common practice period through continued part writing, analysis, dictation, keyboard practice, and sight singing.

Theory teaching in the United States has tended to place greatest emphasis on written work confined to a relatively limited style, and students have tended to achieve only acquaintance with, rather than mastery of, musical elements before

attempting to use them in functional relationships. In general the phase of training which has met with the least success has been ear training.

Certain changes in content and emphasis seem to be appearing as a result of significant scholarly contributions to musical aesthetics and philosophy. The theories of Heinrich Schenker and his followers (notably Adele Katz and Felix Salzer) are influencing analytical technique; the Schenker system stresses analysis which makes careful distinction between those elements which form the basic structure of the music and those which merely sustain or connect portions of the structure, in order to gain insight into the aesthetic quality of music, not merely its materials and techniques.

Schoenberg

Arnold Schoenberg in *Theory of Harmony and Structural Functions of Harmony* offers methods of evaluation and selection of chordal associations which stimulate a creative approach to the use of even the most circumscribed materials.

Paul Hindemith in *The Craft of Musical Composition* prompts us to reconsider and re-evaluate our theoretical training in the light of his revelation of the vital relationship of acoustical facts to aesthetic effects. By evolving a system of classification of intervals and chord sonorities in terms of their innate consonance or dissonance he provides insight into methods of both creation and analysis.

The Juilliard School of Music, by establishing the curriculum known as *Literature and Materials of Music*, has pointed the way to a practical, music-centered approach to all training for the development of insight and skill.

In 1956 there appeared *The Art of Melody* by Arthur C. Edwards, wherein an attempt is made to

formulate an evaluative system for melody to take its place alongside the systems of counterpoint and harmony.

Also in 1956 Howard Boatwright published *Introduction to the Theory of Music*, a beginning textbook in which the pursuit of technical skill is linked with acquiring knowledge of the history of music, and the student, once equipped with his basic vocabulary, begins by writing in imitation of Gregorian chant and French medieval secular music. By beginning outside the realm of the major and minor scale system Boatwright equips the student for dealing with music which follows as well as that which precedes the common practice period.

In the light of these influences I predict the following new areas of emphasis in college theory:

1. Musical acoustics will be linked much more thoroughly with the nature of consonance and dissonance and will be a necessary tool in the analysis of music of all periods.

2. Students will be made aware of the historic sources of present-day musical phenomena through analytical and experimental study of evolutionary forms.

3. A thorough study of melody will precede the study of counterpoint and harmony.

4. Students will be constantly engaged in the examination and hearing of music of all periods.

5. Much more conscious effort will be made to foster the development of the critical faculty.

6. Creative writing will be stressed.

Since most of the foregoing depend on the student's ability to identify rapidly and accurately what he hears, there will be much greater emphasis on eartraining with increased attention to the mechanics

(Continued on page 20)

Janet McGaughey is Associate Professor of Music Theory at the University of Texas.

The Shortage of String Players

By Gordon Epperson

MUSIC making and music study are at an all-time peak in the United States. More concerts are being given than at any time in the past; more recordings are being sold than ever before; and more parents are paying for music lessons for their children than in any other generation of our American history. We are, in fact, in the midst of a musical boom. Is anything missing from the picture?

Yes. The violinists.

Where are they? And where are the violists and cellists and contrabassists? . . . In short, where are the *string players*?

Luckily, there are a few left; they haven't disappeared entirely, but an alarming number of them are getting up in years. Next time you go to a symphony concert, count the bald heads of the string players; or rather, look for the young ones. There aren't many. And unless something can be done within the next few years, there won't be any, because children are not studying the violin.

They are *not* studying the violin or the other stringed instruments of that family in appreciable numbers. Outstanding string teaching is being done in a few exceptional communities. Such work is often carried on by a single dedicated, gifted teacher. But there are metropolitan centers of a half million population or more which offer in their public schools no instruction in stringed instruments.

More Acute

The situation is becoming more acute because of the burgeoning of community orchestras all over the country. The appearance of these orchestras is a natural and healthful development of our national culture. Every aspect of music-making in a community is enhanced by the presence of an orchestra that belongs there. Private study is stimulated and a listening public eager for first-hand contact with musical masterpieces is gradually created. The most promising aspect of the community

orchestra enterprise is the special emphasis now being given to children's concerts.

But an orchestra must have not only woodwinds, brass, and percussion players, there must be the indispensable strings. How are they to be provided?

Colleges, universities, and professional music schools have been suffering for years from a dwindling enrollment of violinists and other string players at the very time when their general enrollment was climbing steadily. It is difficult under these circumstances to maintain orchestras. And the professional symphony orchestras, which depend largely on the graduates of these schools to fill their ranks, are already looking for violinists who are not to be found.

Remedies

String teachers have known for some time that remedial action is needed, and, in a few spectacular instances, something has been done. The American String Teachers Association has made and is continuing to make valuable efforts toward more and better string teaching. The battle for string study at present is being lost in the public schools of this country. Comparatively few high schools today have orchestras, yet almost every school of substantial enrollment has a band.

There are more bands than orchestras because of the immediate appeal which a band makes to children and, often, to school administrators by virtue of its glittering uniforms, its spectacular role in parades and on the athletic field, and the volume of its brass, abetted by the rattling of snare drums and the crashing of cymbals. All this adds up to excitement. The band plays an essential part in school life and we would not want to be without it, but we are in no danger of losing our bands. We are, on the other hand, losing our orchestras and failing to build new ones.

It takes longer to build a good orchestra than it takes to build a good

band, just as more time is required for most children to learn to play a stringed instrument acceptably than is needed for the band instruments. That is why the study of strings should be started in the elementary grades if we are to have competent players for high school orchestras. Undoubtedly the time factor is one of the determinants in a school program where speedy results are sought. Long range goals are essential in an educational system worthy of the name.

The orchestra has a no less essential role to fulfill in the school setting than the band. Its educational purposes actually are long range. I cite the rapidly growing number of community orchestras as concrete evidence of public interest in serious music and as evidence of the life-long outlets which will be available to the young string students of today. Few members of community orchestras are professional musicians and the preparation they can get in school, for an enjoyment throughout their lives of music as active participants, is not an exclusive technical or vocational training, though a few inevitably discover special gifts which they cultivate through further intensive study. Such further study, of course, is carried on by means of *private* lessons (over a period of years) with highly skilled teachers.

Early Training

School music programs are not designed primarily for the potential young artist, but the discovery of such talent is devoutly to be hoped for. Most of the string players I have known had their start in school classes, which provide the valuable incentive of group playing, with its friendly rivalry and shared musical experience. The important thing is that the class instruction makes a beginning, which has its distant culmination for a few, and its immediate value and delight for all concerned. This work in the schools is the chief source of nourishment for the pri-

(Continued on page 22)

Gordon Epperson, concert cellist and teacher, is a member of the Louisiana State University Faculty.

Piano Section of MJNA

PIANO DUET MUSIC

by Palma Melbraaten

The following list of compositions for one piano, four hands includes materials originally written for that medium and arrangements of folk tunes in the elementary and early intermediate levels. The music was chosen for its teaching, sight reading, and/or performance values.

Although grading is arbitrary, the music is listed by grade to facilitate selection. Unless otherwise noted primo and secondo are of similar difficulty.

Publishers' names in parentheses are the American representatives for foreign publications. The abbreviations and signs used are as follows:

AMP—Associated Music Publishers, Inc.
Br. Am.—British American Music Co.

PRE SCHOOL FUN BOOK		
Maier & Nelson	The Two of Us	Summy
EARLY ELEMENTARY		
Frost	Two Players at the Piano	Boston
Humbert	Tunes for Two	Schott (AMP)
	Short pieces (primarily 8 meas.).	
	Musical but very simple.	
Pain	Let's Play	Oxford
	7 duets for 3 hands. The 3 black	
	key duets are to be taught by rote.	
	Secondo—intermediate.	
LATE ELEMENTARY		
Sheet Music		
Barbour	A Little Song	Schmidt
	C Major, 4/4.	
	Primo—hands an octave apart,	
	five finger positions.	
	Secondo—intermediate	
Barbour	Twilight Hour	Schmidt
	C Major, 4/4.	
	Primo—Hands an octave apart.	
	Secondo—intermediate.	
Blake	Christmas Chimes	Willis
	C Major, 3/4.	
Blake	Down the River	Willis
	G Major, 4/4.	
	Change of key signature.	
Blake	My New Umbrella	Willis
	G Major, 2/4.	
	Repeat bars, 8th notes and rests.	
	My Clock	
	C Major, 2/4	
	Phrasing, staccato.	
Blake	On the Christmas Tree	Willis
	F Major, 2/4.	
	8th and 16th notes.	
	Pumpkin, Pumpkin	
	d minor, 2/4.	
	Change of mode to D Major,	
	staccato.	
Blake	When I Put Out to Sea	Willis
	G Major, 2/4.	
	Repeat bars, staccato, 16th notes.	
	Indian Braves	
	d minor, 2/4, staccato.	
Blake	My Pussy	Willis
	G Major, 2/4.	
	Fish At Play	
	G Major, 2/4.	
	Pedal in secondo, 8 meas. pieces	
	with repeat bars.	
Blake	from "Tunes For Two" (published	Willis
	separately)	
	The Clock-Man	
	F Major, 4/4, staccato, phrasing.	
	The Maid in Green	
	F Major, 3/4, phrasing.	

Palma Melbraaten teaches at Augustana College, Sioux Falls, South Dakota.

	The Sunrise Trail	
	C Major, 3/4, change of key signature.	
	Trailing Moon Vines	
	C Major, 3/4.	
Bragdon	Cheerio	Presser
	G Major, alla breve, slurs, phrasing.	
	Primo—l.h. doubles r.h. at octave.	
Bruckner	Drei Kleine Stücke	Schott (AMP)
	#1 Langsam, G, 3/4.	
	#2 Allegro moderato, G, 3/4,	
	early intermediate.	
	#3 Langsam, early intermediate.	
Chadwick	The Cricket and the Bumble-bee	Wood
	Allegro moderato, C, 2/4.	
	Grace notes, repeated staccato	
	chords, phrasing. Late elementary-	
	early intermediate.	
Dungan	Happy Days	Presser
	F Major, Valse moderato.	
	Secondo—late elementary or	
	early intermediate.	
Dungan	Red-Nosed Clown	Presser
	C Major—alla breve, phrasing.	
	Melodic interest in both parts.	
Edwards	Bagatelle, Op. 16 No. 6	Wood
	G Major, allegretto, staccato, phrasing.	
	Compass of 5 notes in both parts.	
	Secondo—late elementary to early	
	intermediate.	
Friml	Canzonetta	G. Schirmer
	Primo—hands an octave apart.	
	Secondo—intermediate.	
Gaynor-Blake	March of the Wee Folk	Presser
	Staccato, accidentals.	
Joyner	In Sunny Fields	Willis
	G Major, 3/4.	
Kolinski	At the Court of Old King Cole	C. Fischer
	C Major, 3/8, staccato, 16th notes.	
	Hands separately, both parts	
	melodically interesting.	
Krogmann	The Little Prince	G. Schirmer
	Primo—hands in octaves.	
	Secondo—early intermediate.	
Krogmann	The Merry Bobolink	G. Schirmer
	16th notes, phrasing, staccato.	
Procter	Song for Kathleen	Elkan-Vogel
	G Major, 3/4, charming waltz.	
	Primo—hands separately.	
	Secondo—intermediate.	
Rowley	Tit-for-tat	Schott (AMP)
	C Major, 4/4, hands an octave apart.	
	5 finger positions, staccato, phrasing.	
	Both parts melodically interesting.	
Tansman	Nous Jouons Pour Maman	Eschig (AMP)
	Published separately:	
	Noël	
	Air Solennel	
	Réverie	
	Air A Berceur (5 finger positions)	
Terry	The Chickadee	Presser
	G Major, 3/4, D.C., staccato.	
	Secondo—early intermediate.	
Terry	The Song Sparrow	Presser
	F Major, 2/4, staccato,	
	repeated notes.	
	Dialogue between two parts.	

Albums and Collections

Badings	Arcadia (Piano-four	Schott (AMP)
	hands IV)	
	10 short pieces, both parts interesting.	
	Primo—hands primarily an octave	
	apart, and in 5 finger positions.	
	Secondo—intermediate level.	

Blake	Tunes for Two 8 piano duets, 5 finger positions. All pieces also published separately.	Willis
Curry	Recital Duets Primo—5 finger position.	Boston
Diller & Page	The Brown Duet Book Elementary—intermediate.	G. Schirmer
Diller & Page	The Green Duet Book Folk songs.	G. Schirmer
Diller & Quail	First Duet Book Primarily folk tunes.	G. Schirmer
Dittenhaver	Let's Play Duets Pieces cover a wide expanse of the keyboard. Phrases are divided between hands (some passages with hands together).	Ditson (Presser)
Ketterer	Side by Side Pieces in ABA form with change of key in middle section. Primo—I.h. generally doubles r.h. at octave. Use of some chords. Secondo—early intermediate.	Presser
Keys	Nine Little Playtime Duets Secondo—intermediate.	Willis
Lutz	Mein Kinderliederbuch (Piano 4-hands) Charming arrangements of children's songs.	Schott (AMP)
Mopper	Play Me a Duet	Boston
Neumann	Pianoforte Duets for Beginners Op. 1, Vol. I Primo—late elementary to intermediate. Secondo—intermediate.	Brietkopf (AMP)
Pain	Five Finger Farm Primo—5 finger positions. Secondo—elementary Clever (lyrics in primo).	G. Schirmer
Pitfield	Two-Way Tunes 7 simple tunes written both as solos and duets. Primo—5 finger position. Secondo—intermediate.	Elkin (Galaxy)
Proctor	Fun for Two Tuneful	Elkan-Vogel
Robinson	Six Little Duets Primo—5 finger position. Secondo—early intermediate.	Willis
Scales	Familiar Tunes for Four Small Hands Primo—melody (primarily hands separately). Secondo—simple chords.	Boston
Schmitt	Easy Tunes for Two Includes folk songs, both hds. in 5 finger positions. Secondo—simple chords.	Boston
Shaw	Black Keys Duets Nos. 1, 2, 5—easy treble Nos. 3, 4, 6—easy bass Other parts are intermediate. Both parts are interesting.	Novello (Br. Am.)
Shaw	Six Traditional Melodies Nos. 1, 2, 3, 6—easy primo. Nos. 4, 5—easy secondo. Both parts have melodic interest. Late elementary to intermediate.	Novello (Br. Am.)
Tate	Fifteen Fingers Dissonant. Primo—hands alone. Secondo—intermediate.	Oxford
Weybright	A Dozen Duets for the Piano	Willis
Wood	Happy Partners Tuneful.	Oxford
Young	Chick at Play Hands in 5 finger positions, descriptive. Two Little Players Piano duets without octaves for equal performers. Elementary—intermediate.	G. Schirmer Boston

Sheet Music	
Barlow	The Sad Little Spinner Boosey & Hawkes
Bruckner	Drei Kleine Stucke Schott (AMP) #1 Langsam, elementary #2 Allegro moderato, early intermediate #3 Langsam—early intermediate
Hokanson	On the Mountain Willis
Kolinski	By the Campfire C. Fischer
Niles, arr.	Jesus the Christ is Born G. Schirmer Dorian and mixolydian modes.
Procter	Squares To-night Elkan-Vogel
Procter	Swing-Tune Elkan-Vogel
Robinson	Rondo in A Major Willis
Rowley	Badinage for piano duet Elkin (Galaxy) Both parts are musically interesting.
Rowley	Minuetto Western (AMP) Charming. Early—late intermediate.
Salter	A Grey Day Boosey & Hawkes Out in the Sun Descriptive.
Swinstead	Light Heart Boosey & Hawkes Delightful
Young	A Merry Dance Boston
Albums and Collections	
Badings	Arcadia (Piano-4 hand, V) Schott (AMP) 10 pieces Primo—both hands in 5 finger position. Secondo—late intermediate.
Baynon	Playtime Pieces Elkin (Galaxy) See especially: Scherzino, Dance. Early—late intermediate.
Beethoven	German Dances Peters Early to late intermediate.
Bilbro	Piano Duets for Two Young Willis Pupils Late elementary—intermediate.
Cesi, ed.	40 Melodic Exercises for piano Ricordi duet Compiled from works of Czerny and Diabelli. Early intermediate to late intermediate. Sight-reading material.
Diabelli	Melodious Pieces, Op. 149 C. Fischer Sight-reading material. Primo—compass of 5 notes.
Diény	L'Histoire des mes Poupées Eschig (AMP) Primo—late elementary to intermediate. Secondo—late intermediate. A delightful suite of 6 pieces—French.
Diller & Quail	Second Duet Book G. Schirmer For pupil and teacher.
Eden	Four Small Hands Elkin (Galaxy)
Fichandler	Six Duets for piano-four hands Chappell Early to late intermediate.
Humbert	Contrasts (for piano duet) Schott (AMP) Valse, Barcarolle, March. Both parts are interesting, charming.
Judd	Dance and Play Elkin (Galaxy)
Kreutz, ed.	Wermischte Handstücke Schott (AMP) For 2 persons at one keyboard, 18th century composers: Beck, Geyer, Gläser, Neeffe, Saupe, Scheidler, Schuster.
Lee	Alice in Wonderland Oxford Descriptive, both parts musically interesting.
Lee	The Ingle Nook Elkin (Galaxy) Melodic material is assigned to both parts. Early to late intermediate.
Lee	Through the Looking Glass Oxford Delightful, descriptive.

(Continued on page 16)

MTNA 1958 Western Division Convention

July 27-31, Missoula, Montana

ALMOST all conventions seem to have "highlights", but in the case of the convention of the MTNA Western Division held on the campus of Montana State University in Missoula, July 27-31, 1958, there were so many outstanding events that it is impossible to say, "These were the highlights of that convention".

The convention program opened with a thrilling recital of Baroque organ music performed by Don A. Vollstedt. The high level of performance which Mr. Vollstedt set at the opening of the convention was maintained throughout the entire convention by all other performers. The second night of the convention, "Montana Night", gave those attending the great pleasure of hearing Tom Schumaker, pianist of Butte, Montana, plus two operas, *Passions in Purgatory* by Charles Maxwell and Lowndes Maury, and *The Mountain Child* with music by Eugene Weigel and libretto by Robert O. Bowen.

Operas

Passions in Purgatory received its premiere public performance at this convention. It was produced by the Montana State University Opera Workshop, directed by John Lester. The production was staged by Firman Brown, Jr. Lowndes Maury is a graduate of the Montana State University School of Music.

This one-act "Burletta", employing a cast of five singers and two narrators, and accompanied by two pianos, is one of a series of operettas by Maxwell and Maury. Each operetta uses characters from standard operas, and Mephistopheles, who appears in all of them, sets the stage for the fun.

The performance of *The Mountain Child* was the world premiere for this one-act opera.

The opera is set in the 1860's in Last Chance Gulch, the mining camp that became Helena, the capital of Montana. It is the story of the first white child born in the area and the impact of this event upon three rough

miners and especially upon Harry the Rock, an innkeeper who found fortune at the frontier but misplaced his human values in the process. The Christmas tableau enacted in the frontier setting renews the miracle of the Nativity in Harry's heart.

"The operetta is set to a score that reveals a subtle merging of contemporary harmony with the plaintive simplicity of folk melody," according to Dr. Alfred W. Humphreys, Montana Supervisor of Fine Arts, who reviewed this premiere performance for *The Daily Missoulian*.

On Tuesday evening Grant Johannesen, concert pianist, gave an outstanding recital closing with an electrifying performance of Prokofiev's Sonata #7.

Harpsichordist

For the musical program following the Banquet on Wednesday night, Ronald V. Ratcliffe, harpsichordist, delighted the audience with a program of music by Bach, Rameau, and Scarlatti. At the close of his recital Mr. Ratcliffe very kindly allowed other people to try their hand at playing the harpsichord, and answered innumerable questions about the instrument and the technique used in performing on it.

The final musical program of the convention was given by the Montana String Quartet, Eugene Andrie and Gordon Childs, violins; Eugene Weigel, viola; and Florence Reynolds, 'cello. These people performed quartets by Milhaud and Beethoven.

Other performers who appeared during the convention included violinists, Wayne Angel, Joachim Chasam and Marlene Majovsky; pianists, Stanley Butler, Stacey L. Green, Lowndes Maury, Aurora Underwood, and Rudolph Wendt; vocalists, Exine Anderson Baily, Judy Blegen and Josephine Spaulding; organist, Helen House; viola, d'amour, Gordon Childs and dancer, Teresito Osta.

Student recitalists included the

pianists Ruth Myrick of Oregon, Peggy Kim of Washington, Barbara Blegen of Montana and David Mattson of Idaho, plus violinist Dennis Garff of Utah.

The various sectional meetings covered the fields of college music, eurythmics, musicology, organ, piano, strings, student activities, and voice.

At every convention there should be some social life and this was in

(Continued on page 14)

WESTERN DIVISION OFFICERS ELECTED FOR THE 1958-60 BIENNium



President, Victor H. Baumann, Phoenix, Arizona.



Vice President, Helen LaVelle, Butte, Montana.



Secretary, Nadine Dresskell, Tempe, Arizona.



Treasurer, Carla Wood Vincent, Portland, Oregon.

Church Youth Choirs

by William W. Lemonds

A PROGRAM of teaching or education is a valid program only so long as it helps man to achieve purpose and direction in his living. At the outset of our discussion of youth choirs and their organization we must face up to the fundamental question, "What is the purpose of the church music program for youth?" Sometimes our vision is clouded by some of the products of such a program, such as seeing youth grow in self-expression, development of poise and personality, rich musical experiences, and greater understanding of the technique of music. Churches and laymen across America must remember, however, that these are some of the results and not the purpose.

Mr. H. V. Taylor, prominent Methodist minister, has given us a fundamental answer to our question: "The purpose of church music is to function in every phase of the life of the church and as an integrated element contribute richly to the development of Christian character."

What are the phases of the contemporary church life in America? Basically I believe there are four: first, worship; second, education; third, evangelism or outreach; and fourth, there is fellowship.

Music is Theological

By his very nature man is called forth to worship something whether it be God, wealth, or position. In the reformed faith comes the question, "What is man's chief end?" and the answer, "Man's chief end is to glorify God and enjoy Him forever." The corporate worship life of a congregation is the basis upon which they gather together to glorify God and worship Him in Spirit and in Truth. One young theologian has expressed it, "Music is theological as it expresses and impresses doctrine, and music fulfills the function of impressing man with what doctrines he should believe as well as what man does believe."

Worship for youth must be a real

William W. Lemonds is Minister of Music, Second Presbyterian Church, Kansas City, Missouri.

and vital experience. Musical understanding and participation prepares them to accept the opportunity and responsibility of their worship life.

Public school music educators across the land are striving and succeeding in differing degrees to make music occupy an enduring and constructive role in the growth of the child. This perhaps may be sufficient for the school, but I feel that the music program in the church must be that plus something more. It should fulfill the need of a week-day religious education experience through the medium and technique of music. So educationally we refer to our definition of church music as an integrated musical element which must contribute richly to the development of Christian character.

Evangelism is a word that most of us shun because of the association of related activities, whereas in reality it should be one of the basic concepts of our church experience. The church music program can be one of the foundations of this "telling of the gospel of Jesus Christ." The worthy music program will attract people to the church, it will increase attendance at the worship services, it is even a decided asset in public relations in a community. Moreover, it brings some Christmas-Easter Christians to church during the interim period; but all of these are only outgrowths of an integrated music program. When you have over 400 people involved in a church music program with thirty musical assistants, they make wonderful evangelists for the news of Christ, His Church, and good church music.

Fellowship

In certain sections of the country the fellowship experience in the church is stronger than perhaps it is in the larger cities where the activities in the communities are more available. However, what better center could one have for one's fellowship experiences than in the life of the church? Certainly one of the challenges and opportunities in a mu-

sic program is the knowledge and realization that one can become part of something that is more wonderful and thrilling than any experience one can have by one's self. As the youth and adults unite in the cause of the church through the musical experiences which the church provides, their lives are enhanced with rich worship and artistic musical experiences.

Let us not as church musicians or musicians involved in church work let the trees of technique, artistic endeavors, or developing musical abilities keep us from seeing the forest of an integrated music experience in the Christian life of our youth.

Thus having stated our purpose of church music, we must then clearly define our techniques, and the methods for making this purpose become a reality. As Mr. William Schuman has pointed out, "Methods are means of transferring knowledge, but there must be knowledge to transfer. Only the musician of quality who knows how to teach is equipped for the job of music educator." Our youth of today are our leaders of tomorrow, so we must begin when they are young. The quality of our musical performance and understanding of our Junior, Junior High and High School Choirs has a definite relationship to their early church music training. I personally have found that you are able to reap wonderful musical benefits earlier if you begin their church music education when they are three years old.

School of Choirs

I like the term "school of choirs" which implies that it is a progressive educational experience. The movement of church music programs for the youth has mushroomed faster than any of our fastest growing cities in the last twenty years. There are but few churches across the land that do not try to carry on some type of training in this area regardless of the size of the church budget or congregation. Our heritage is rich in this field. From our early Pilgrim Father days, the church has played an important part in the leadership of the musical training of youth. The first music printed in America was the Bay Psalm Book in 1640. With the secularization of public school

(Continued on page 18)

MAESCH

(Continued from page 2)

sas String Quartet with assisting artists will perform.

The Piano Subject-Area Section continues to be one of the most active and stimulating areas in the convention fare. Under the new chairman, Keith Wallingford and his assistant, Beth Miller Harrod, a large number of featured events have been scheduled. These include Repertory and Materials, Ensemble Music for Young Students, the Extraordinarily

Gifted Student, presentation of six-contemporary compositions through performance and analysis, Piano Artistry, and lecture recitals.

An evening concert, in cooperation with the American Music Committee, will present Contemporary Piano Music of the Americas. Nationally prominent teachers, including Dorothea and Vincent Persichetti, Frances Clark, and others, will be in charge of the various sessions.

Once again it is a pleasure to announce that ASTA will hold its annual convention jointly with MTNA.

All string programs have been planned jointly by a committee headed by Gerald Doty, President of ASTA, and by the MTNA String Committee, Bernard Fischer, chairman.

String sessions include performances of contemporary string music, string quartet programs, demonstrations of bowing problems, workshop on rehearsal techniques, discussion and demonstration of good body mechanics to reduce undesirable tension in violin and viola performance, and a joint session with Musicology. Those appearing include Francis Tursi, Murray Grodner, U. of Kansas Quartet, the Cello Choir of the U. of Kansas, the Boone, Iowa, High School Orchestra, and others.

The School Music Committee, Archie Jones, chairman, has planned three programs built around the challenges facing today's music educators. There will be a sectional on "Current Criticisms of Education and Their Possible Effects on Music Education", one on "Improving Standards of Music for Performance Groups", both with distinguished panels, and a General Session, "New Ears for Music", a thorough and timely discussion and demonstration of all phases of sound reproduction and projection by Eugene Carrington of Allied Radio Corporation. This will be a feature of the convention that no musician can afford to miss.

King David

The Church Music Committee, Mildred Andrews, chairman, is sponsoring an evening presentation of Honegger's *King David*, with soloists, chorus, and orchestra, under the direction of William Lemonds. In addition, several sectional meetings will be devoted to problems of vital concern to all organists and choir-masters.

Student Activities, Jeannette Cass, chairman, will highlight an invitational student program with a performer representing each of the five divisions.

American Music, Paul Beckhelm, chairman, is presenting the University of Kansas Choir and a piano trio composed of Lucien Stark, piano, Ilza Niemack, violin, and John Ehrlich, cello, in a program of contemporary American music, including a first performance of a newly commissioned choral work by Norman

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Music methods and materials are introduced in a practical, effective activities approach. Through this approach, the teacher in training experiences the roles of both the elementary school child and his teacher.

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Dello Joie

A second meeting will be held jointly with the Piano Subject-Area Section and is announced elsewhere in this column.

A third program will be held jointly with Musicology and will be devoted to a panel discussion and demonstration of "What is Specifically American in American Music".

The Committee on Winds and Percussion, Himie Voxman, chairman, is continuing its interesting and sought-after programs with four outstanding meetings. These will include teaching materials for wind and percussion instruments, lecture demonstrations on the mechanics of each instrument, woodwind workshop, and concert demonstrations by brass and percussion choirs.

Other committee chairmen, all of whom are planning significant sessions, include E. Thayer Gaston, Psychology-Therapy; Dallas Draper, Voice; and Raymond Kendall, Music in Colleges.

Council of Presidents

Perhaps the most important departure in convention plans will be the emphasis placed on the Council of State and Local Presidents. All affiliated state and local organizations are asked to appoint official representatives to the Council meetings, and to aid in the compilation of pertinent data for discussion purposes. The Council meetings will be primarily educational in nature, and will provide opportunity for presentation of clear and precise information on all phases of organization, administration, activity, membership, and public relations, as well as to clarify the relationships and responsibilities of the state associations with those of the divisional and national. Franklin Launer of Christian College is chairman of program plans. All MTNA members are invited to attend these sessions along with the official delegates. There will be a luncheon on Tuesday noon, Feb. 24, which will be the first scheduled convention event and to which all MTNA members are invited. This will be followed by two forums in the afternoon, at which times the extensive program planned by the Council committee will be presented.

The Missouri MTA, under the leadership of its President, Merrill Ellis, has chosen Wednesday, Feb. 25, as "Missouri Day". An unusual

General Session of significance to all will be presented early in the afternoon. Provisions have also been made for annual business meetings of both the Missouri MTA and the Kansas MTA to be held on the same day. It is anticipated that each of these business meetings will be attended by not less than 300.

Unfortunately, space does not permit the listing of committee personnel or all program participants at this time. They, together with the Kansas City chairman, Hardin Van Deusen, and his committee, will be given in the next issue of AMT, together

with the complete program schedule.

If the above in some small way conveys the extent and scope of the offerings planned for Kansas City it has served its purpose. The program will be ready for February 24—let us hope that every member of MTNA will make HIS plans to be ready for Feb. 24-28 now. ▲ ▲ ▲

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(Continued from page 10)

The final social event was the Federated Music Clubs luncheon held Thursday, after the final closing session.

Space does not permit listing the names of the people who contributed

There is no doubt that all who attended this convention gained a great deal from it and returned to their classrooms and studios ready to show their students how much genuine enjoyment music can contribute to their lives.

(Continued from page 4)

Catalogs are not the only materials the publishers offer the music profession. At least one publisher offers suggested courses of study for

PASSIONS IN PURGATORY cast, from left to right: Mephisto, James Cole; Cherry Blossom, Ursula Davis; Carmen, Myrna Jo Gatzka; John Doe, Gary Gatzka; Jane Doe, Willene Ambrose; Siegfried, Robert Lucas; Don Juan, Lester Smith.

students of various ages.

Other items providing a more general kind of information are the folders on contemporary composers; these folders contain brief biographies of the composers and lists of their works. Roy Harris, Camargo Guarnieri, Wallingford Riegger, Boris Blacher, Carlos Surinach, and Ernst Toch are some of the men whose lives and works have been presented on these folders. Unless you have an excellent library of books on contemporary composers, information of this sort is hard to find. (In some cases, even if you do have access to a good library, the information is still hard to find.)

The forementioned folders are available through Associated Music Publishers. Presser distributes a similar folder on William Schuman, and Mills Music offers folders on Don Gillis and Leroy Anderson.

Complimentary Music

Some of us from time to time have received complimentary copies of new publications. Equally useful, and even better as a space saving idea, are the miniature copies of teaching pieces sent out by certain publishers. This is a wonderful time saver for the teacher who is some distance from a music store. Incidentally, if you are one of those efficient teachers who keeps a card file on teaching materials, you can file the miniature copies along with your index cards.

One of the foremost efforts of a music publisher to contribute something to the piano teaching field has been the series of piano teaching pamphlets published by the Summy-Birchard Publishing Company. The series now numbers fourteen pamphlets in all—a set every piano teacher ought to own. The ones on *Ornamentation* and *Style and Touches in Bach's Keyboard Music* are particularly good. These pamphlets are available to teachers free upon request as long as the present quantities last. If you do not already own them, get them now.

Not all of the free material available to the music profession comes from the publishers. Copies of "A Selected List of Music and Books Recommended for Piano Students" by William S. Newman may be had for the price of postage (12c) by writing to: Secretary, Extension Division, University of North Carolina,

Box 1050, Chapel Hill, North Carolina.

Other free items which are available upon request are reprints of various lectures and essays on music. Within the past twelve months, these reprints have included three articles on various aspects of Moravian music, a bibliography of Railroad Music and Recordings, a lecture by Karl Geiringer on the "Symbolism in the Music of Bach", and two papers on aesthetics by Carroll C. Pratt. Sometimes you find yourself the recipient of an amazing amount of erudition for the price of a stamp.

In addition to all the materials mentioned previously, there are some very useful pamphlets and leaflets put out by manufacturers of instruments, ranging from a music aptitude test to the care of your piano. Deserving of special mention is "A Parent's Primer" which is distributed by the Baldwin Piano Company.

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(Continued from page 9)

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Rowley	Four Piano Duets (after Old Nursery Tunes) Rondel, Swing Song, Berceuse, March.	Novello (Br. Am.)
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Tschaikowsky	Russian Folk Songs 36 selected.	Peters

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Lee	Procession	Boosey & Hawkes
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Rowley	Pavanesque Homage to Fauré Good recital and concert material.	Western (AMP)
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Scott	Three Dances	Presser
Wolf	Sonate from "Two Pieces for Four Hands", Kreutz, ed.	Schott (AMP)

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Diabelli	Sonatinas Op. 24, 54, 58, 60 See especially Op. 24 No. 1 and Op. 58.	G. Schirmer
Grieg	Norwegian Dances, Op. 35, Nos. 1-3 Late intermediate to advanced.	Peters
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Milhaud	Enfantines Fumée Fête de Bordeaux Fête de Montmartre	Eschig (AMP)
Moszkowski	Spanish Dances, Op. 12	G. Schirmer
Schumann	Twelve Four-Hand Piano Pieces See especially: Birthday March By the Fountain Ghost Stories Evening Song Intermediate to advanced.	G. Schirmer
Tate	Let's Play Duets 6 contemporary piano duets.	Oxford
Türk	Tonstücke für vier Hände, II	Schott (AMP)
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Walton	Three Duets Selected from Ten Duets.	Oxford
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Bach, J. C.	C Major Sonata	International
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Hindemith	Sonata	Schott (AMP)
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Lambert	Trois Pieces Nègres Rhythmical.	Oxford
Milford	Lullaby Humorous.	Oxford
Poulenc	Sonate (1918)	Chester
Reger	Zwei Deutsche Tänze	Schott (AMP)
Walker	Rhapsody & Fugue, Op. 57 Good concert material.	Oxford

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Beethoven	Original Compositions Late intermediate to advanced Sonata, Op. 6 (D); 3 Marches, Op. 45; Variations (C); Variations (D) on Ich denke dein.	International Peters
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Brahms	Waltzes, Op. 39	International Marks Peters
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2 Marches Caracteristiques, Op. 121;
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Grand Duo (Sonata) (C), Op. 140;
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Beethoven —Sonata D Major, Op. 6
Schubert —Landler E
Schubert —March, Op. Posth.
Schubert —Marche Heroique, D Major,
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LEMONDS

(Continued from page 11)

music, radio, and television, even more responsibility is placed upon the church to educate the youth properly as to the true function of music in public worship.

The greatest lack in this growing program has not been the desire or zeal on the part of the layman but that of trained leadership.

Three years ago with the help of all the resources of public school music educators' standards, and with

encouragement and knowledge from Ruth Kribel Jacobs of the Choristers Guild and Mrs. Haskell Boyter, Atlanta, Georgia, I embarked upon the project of setting down a training program on a graded level. Therefore every year we print for our use and the use of the congregation three charts of learning experiences in the realm of the Ministry of Music program. The first chart is entitled "Music: A Wondrous Link With God" and gives the Rhythmic, Melodic, Harmonic, Listening, and Creative experiences in a progressive fashion according to age levels, plus the experiences of playing instruments and the experiences they have with Poetry, Scripture, and Worship. The second chart lists all the music to be learned for the year; thus parents and choir members can understand our wish to give them a well balanced diet of good church music from all periods of good writing. The third chart is entitled "Ministry of Music Projects" which includes the activities of touring the organ, processing, study of the hymnals, church bells, vesper programs, instrument charts, all-choir dinner, and choir festivals, all of which must be part of the church music training. As a twig is bent, so does it grow. If the hymns of praise of tomorrow's church are to come from all the people, now is the time to educate youth so that we may be able to sing with spirit and understanding.

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Friends have expressed their opinion that the church music program did not need all these extra trimmings of learning—"Just teach them music and that's enough!" Certainly the public worship of God should never be desecrated with anything less than the best we are capable of doing, and I, for one, am opposed to using youth choirs in the service when they are not musically competent or musically prepared. One of our learned educators stated recently that at the root of the problem of quality in musical performance is the musicianly equipment or lack of equipment of the teacher.

Gifted Children

We must be utterly sincere in our desire for a high standard of musical performance as the youth are receiving their concept of worship music by the standard and quality of music which we learn and perform. A serious indictment against public school music and choir programs in the church has been that we direct our training to the average and below average and leave out the especially gifted ones. I must confess, with me that is a problem—what to do with our most gifted children. This year for the first time I have had a youth choir picked by audition from four of our regular youth choirs and have given them a second rehearsal each week. They are used as a solo choir with the adult or high school choir. They did a most creditable job of the youth choir solo parts in our Midwest premiere of Vaughan Williams' Christmas Cantata, "Hodie."

We spoke first of the "why" of youth choirs, then the "what" and now the "who". Robert Shaw has stated that there are no "bad choirs," but just "bad conductors." I would like to paraphrase that statement in our realm of church music and say that there are no bad church music programs, but some people who direct the programs are lacking in the necessary qualities to be associated with the great calling of church music.

My first statement perhaps may seem superfluous to some, but unfortunately there are those who feel they have "arrived" musically so they no longer heed the call of study. Regardless of musical background, knowledge, or technique, all of us need to continue our interest and

study to keep ourselves musically alert and alive. As church musicians we must not shut ourselves apart from such organizations as the MTNA, American Guild of Organists, local symphony groups, concert series, and further courses in music.

Second is something that sounds simple and easy but which can be complicated and difficult. Love children—because if you do you will love teaching them. If you don't enjoy working with children and their particular behavior patterns at different age levels, then for the sake

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STATES

Mississippi	October 25, Marsh Fine Arts Building, Mississippi Southern College, Hattiesburg
Pennsylvania	October 26-28, Bellevue Stratford Hotel, Philadelphia
Wisconsin	October 26-28, Kaiser-Knickerbocker Hotel, Milwaukee
Maryland	November 2-3, State Teachers College, Salisbury
Arkansas	November 6-8, State Teachers College, Conway
Louisiana	November 6-8, Northeastern Louisiana State College, Monroe
South Dakota	November 7-8, University of South Dakota, Vermillion
Tennessee	November 9-11, Knoxville
Nebraska	November 10-11, Hotel Cornhusker, Lincoln
Arizona	November 16-18, Arizona State College, Tempe
Kentucky	November 20-21, Eastern Kentucky State College, Richmond
New Mexico	November 22-24, Portales
Illinois	November 9-10, Southern Illinois University, Carbondale
Florida	November 16-18, Seminole Hotel, Jacksonville
Missouri	February 25, 1959, Municipal Auditorium, Kansas City
Oklahoma	March 15-16, 1959, Oklahoma City University, Oklahoma City
Alabama	June 14-16, 1959, University of Alabama, Tuscaloosa
Texas	June 14-17, 1959, Shamrock Hilton Hotel, Houston
Ohio	June 23-25, 1959, Miami University, Oxford
Indiana	July 12-14, 1959, Valparaiso University, Valparaiso

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of good church music you ought to get out of that phase of church music.

Thirdly, if you are serving the Church, you must have a basic concept of Christian Beliefs and Doctrines. Someone once said that the "Word" was a sword but that word with music was twice as piercing. Then too, you should understand and be willing to teach the worship practices and beliefs of the particular church which you are serving.

Leadership

If you are really to serve the music program in your church, you must accept the responsibility of leadership; that is, so to believe in the purpose of the church that you create enthusiasm for the church through the ministry of music. The so-called "War Department" of the church must be turned into a force that helps to unify the different age levels and musical backgrounds in the church.

Lastly you must think creatively so that people can see by your attitude and aptitude that the ministry of music program is not something that has already arrived and thus has no field of new endeavor. No two churches are ever exactly alike;

therefore, one must survey the particular opportunity and design a program to fit the needs of his church. Certainly there can be no standard design for a youth choir program. The only design that works is one that is creatively designed to fit the need of the situation at hand.

Martin Luther, that giant of the Reformation period of the church, who not only had wonderful appreciation and understanding of importance of music in everyday life, but had the vision of a church music program for youth, wrote the following hymn-book preface: "And these are arranged in four parts for no other reason than that I greatly desire the youth, who certainly should and must be trained in music and other proper and useful arts, to have something whereby they may be weaned away and freed from the love of ballads and worldly songs..."

McGAUGHEY

(Continued from page 6)

of aural response through methods other than the conventional dictation technique. Some of these methods are:

- Drills designed to improve memorization.
- Drills in listening selectively.
- Drills to promote accuracy in the correlation of reading and listening to music.
- Drills in listening structurally.
- Drills to promote a much more skillful and ready use of the singing voice.
- Drills to increase the student's speed of reaction.

The importance of the preparatory teacher's function in laying the foundation for this kind of study cannot be overemphasized. He will make an indirect contribution to the student's theory preparation in the following ways:

- By doing as much reading and study as possible in order to keep up with current terminology and analytical technique.
- By exercising the utmost care in choice of teaching material in order to be sure that the student's development of good taste and sound aesthetic criteria is fostered.
- By trying to improve his teaching technique; to express himself with more clarity, to listen with

vital attention to the student's performance in order not to permit careless reading habits or inaccurate memorization.

4. By knowing the music that he is teaching so well that he will be alert at all times to opportunities to point out in the music itself facts about musical structure, materials, style, and so forth.

5. By daring to suggest that music study is a source of joy not because it is fun and a means of relaxation, but because of the rich rewards which come from meeting the integrity of a dedicated composer with equal integrity in the effort to achieve mastery of understanding and performance of the music he has created.

Important Point

There are practical suggestions to offer the preparatory teacher for the specific theory training he gives to his students. We have seen that the truly basic equipment needed by the music student is real knowledge of the elements of music: rhythmic organization, intervals, scales, and chord structures. These things he should recognize as well with his ear as with his eye, and they should be part of his working vocabulary. How far the precollege student goes in learning about the use of these elements will depend largely on how much he has to know in order to perform his repertoire with understanding. The important point is that in basic things he acquire true learning and not just a smattering of facts.

The first suggestion I wish to make relates to a general principle of theory teaching which is sometimes overlooked; this is the principle of speed of reaction. The most inescapable fact about music is that it moves forward inexorably in time. It is necessary, therefore, that many of the drills in aural and visual recognition be designed to stimulate increasingly rapid reaction time. This can be done through such devices as the use of flash cards and the establishment of a pattern of rhythmic response. Speed in spelling may be simulated through the use of chain games; for example, the teacher may say, "Take the note which lies a minor sixth above G; call it the fifth of a major triad; take the root of the triad; from it, go up a minor seventh; what is the signature of the major key of which that note is key-

noted?"

Some aids to ear training which are easy to append to precollege applied music study are: playing by ear; writing by ear; that is recalling a familiar melody and writing it out; one of the very best aids to ear training is creative writing. Here in effect the student is dictating to himself when he imagines an organization of pitch and rhythm, and has to decide how to record it so that it can be reproduced as he hears it.

Eye Training

In considering the training of the eye, the first fact which has to be acknowledged is that the majority of music students do not really see what they look at on a page of music. They glance at a measure, perceive the general outline of pitch and rhythm, and forge ahead, assuming that the music fits a pattern previously established, or that it follows a cliché.

Students can be forced to rivet full attention on what is actually on the page through a technique which we call "Critical Listening." The student looks at a musical excerpt and hears a performance which at cer-

tain points differs from what he sees. He is responsible not only for telling where the performance deviated from the score, but for saying what was played or sung in place of that which appeared in the notation.

Eye training is also stimulated by requiring the student to find examples of elements being studied in the music of his repertoire.

Finally, one of the best methods of developing reading skill is ensemble performance, where the relentless forward movement of the rhythm forces the student to keep up with the score no matter what distracting technical mishaps may occur along the way.

Working Vocabulary

An important by-product of effective theory teaching along with precollege music study is in the area of communication, the exchange of ideas between teacher and student. It is one of the functions of theory to provide an efficient working vocabulary of musical terms and to establish habits of accuracy and economy of expression. The teacher who works systematically toward this objective will be rewarded with a

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much more efficient use of lesson time as it becomes increasingly easy to make clear to the student what is desired in technique or interpretation.

There are times when the only way to communicate an idea about music is to sing the phrase in question; moreover, the best way to learn the sounds of intervals and chord forms is to sing them. Hence it is of primary importance that the preparatory teacher encourage students to use the singing voice as readily as the speaking voice.

Let us hope that current trends in college theory are leading toward a day when the college teacher, equipped with better methods of teaching basic skills, analytical techniques, and creative methods, will receive students already thoroughly at home with the essential elements of the musical language and with an insatiable appetite for learning all there is to know about music past, present, and future.

◆ EPPERSON

(Continued from page 7)

vate teacher.

Every public school which is large enough, and which attempts to offer a balanced musical activity to its students, should have both a band and an orchestra. The activities of the two organizations are complementary. The finest woodwind and brass players of the band will aspire to chairs in the orchestra where fewer wind instrumentalists are used than in the band. The orchestra will normally give one or two concerts a year. This in itself is a valuable contribution; and rehearsing the music imparts priceless experience in teamwork and discipline, as well as immediate knowledge of good music. But the orchestra will also play for

commencement exercises and other school ceremonials. The dignity and style which a full symphony orchestra adds to such occasions are felt even by those who have little or no interest in music.

These are some of the contributions which the school orchestra can make to the educational picture; the description is based upon what I have observed in my own experience. The orchestra, once established, needs no defense. If we can duplicate the conditions of successful programs more widely, we should be able, presumably, to solve, and on a national scale, the problem of the disappearing violinists.

Comparative Costs

The chief difficulty is in getting a string program started. Once it is well started, in good hands, it will grow. Contrary to general belief, there is no disproportionate expense involved in expanding a school music offering to include strings. Violins and cellos, suitable for beginning classes, can in many instances be secured for less money than flutes and clarinets. On the other hand, the cost in wasted talent, when string instruction is not offered, is very high.

You can help. The formula is simple: *talk strings*. If there are no string classes in your community, try to arouse interest. Help to create opportunities for *hearing* good string music, by asking that fine string soloists, string quartets, and symphony orchestras be included on the concert courses in your city.

You will find, if you persist, a response among those who were not aware that anything was missing, until you pointed it out. Women's organizations, music clubs, and PTA's are powerful agencies for constructive work. What better task

could they set themselves than the restoration of the violin family to its rightful place, and the reclaiming of our lost players?

◆ HUMPHREYS

(Continued from page 5)

certain chord progressions?)

If music education has one real reason for being, it is the responsibility for demanding that music be taught properly and creatively to children. To deny this responsibility by abdicating our position to tradition, prejudice, or public pressure is to do worse than nothing.

Music educators have a far greater responsibility in this matter than some others in the field of music. The private music teacher may teach successfully in the style of his fore-runners as a traditionalist; the music educator must teach successfully as an intelligent, enlightened educator, ever on the alert for new methods and new techniques to further the development of musical understanding. This in no way implies a "watering-down" of music as a subject matter; rather, it imposes much more profound and serious obligations upon the music educator.

◆ POSTAL RATES ON SHEET MUSIC REDUCED

The campaign for reduction of postal rates on sheet music reached a successful conclusion on May 27 when President Eisenhower signed the new postal rate bill.

This achievement is highly gratifying and represents an estimated saving to the musical world of \$500,000 annually. The principal beneficiaries will be private music teachers, schools, churches, performing artists, orchestras, and composers.

Effective August 1, all sheet music may be mailed anywhere in the United States for 9c for the first pound and 5c for each additional pound as "books" even though it is unbound and in separate sheet form. The same provision applies to music manuscripts whether handwritten or in reproduction, as well as to orchestra scores and material.

The Music Teachers National Association through its presidents Karl O. Kuersteiner and Duane H. Haskell is a member of the Music Postage Committee which waged a five year campaign against the inequities in postal rates. The enactment of the new law is the culmination of that campaign.

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FROM THE EDITOR

(Continued from second cover)

This screening and evaluating process will, we hope, lead to further improvement in the contents of *American Music Teacher*.

It is hoped that the State News Section will become a clearing house for the exchange of ideas that can be used by other state associations.

In other words, *American Music Teacher*, as a publication of the Music Teachers National Association, must always try to maintain its position as a publication intended "For the music teacher."

Recent Releases

BOOKS

A BOOK OF DESCANTS. By Willys Peck Kent. 94 pp. New York: Vantage Press. Intended for use in grades 5, 6, 7, and 8, to make the beginnings of part singing less of a task for teacher and pupil.

HOW TO BRING UP YOUR CHILD TO ENJOY MUSIC. By Howard Taubman. 113 pp. Garden City, N. Y.: Hanover House. \$2.50.

A documented list of records, with commentary by the author, to take the child from pre-school age through high school. Two groups of records are given for each age group: one for the child to collect and play for himself, and the other for parents to play for the child as well as for themselves.

MUSIC AND WESTERN MAN. Edited by Peter Garvie. 328 pp. New York: Philosophical Library. \$7.50. A collection of writings dealing with music from ancient Greece to the present day, by eighteen of the western world's musical scholars. Included among the authors are such well known writers and composers as Willi Apel, Paul Henry Lang, Gustave Reese, Aaron Copland, and Alfred Frankenstein.

Quoting from the preface: "This book aims to provide a history of music in western civilization through one of its aspects, music."

MUSIC SKILLS FOR CLASSROOM TEACHERS. By Robert W. Winslow and Leon Dallin. 142 pp. Dubuque, Iowa: Wm. C. Brown Co. \$2.75. Designed as a text book for music fundamentals and music education classes for elementary teachers in training and in service.

OPERA THEMES AND PLOTS. By Rudolph Fellner. 354 pp. New York: Simon and Schuster. \$5.95. The complete stories together with over one thou-

sand musical motives and themes from arias, duets, and so forth of thirty-two of the world's greatest operas.

For either the first or the one hundredth hearing of any of the operas included in this volume, the reader will find reference to this publication invaluable.

THE MESSAGE OF MUSIC. By Paul H. Apel. 496 pp. New York: Vantage Press. \$5.00. Deals with the characteristics and values of music, musical understanding, analyzes musical forms, ending with the interpretation of music, and how to enjoy it.

PIANO

by Merle Holloway

AMERICAN MUSIC EDITION

MARCH SONATINA, NO. 1. By Ray Green. Grade 2. Syncopated left hand chord treatment. An unusual piece that will appeal to students who lean toward unusual harmonies.

ASSOCIATED

VERY TALKATIVE from LITTLE SUITE FOR PIANO. By Herman Berlinski. Grade 2½. Very clever. Requires technical proficiency. Descriptive and written in patterns.

BELWIN

THE CELLIST. By N. Louise Wright.

MTNA WESTERN DIVISION 1958 CONVENTION



Eugene Weigel, left and Robert O. Bowen are pleased by the warm reception given the world premiere of their one-act opera "The Mountain Child" in Missoula, Montana, during the Music Teachers National Association convention held there July 27-31, 1958. Weigel, composer-in-residence at Montana State University, Missoula, wrote the score, and Bowen, who teaches creative writing at the University, did the libretto for the opera, which was performed by the Montana State University Opera Workshop.

Grade 3. Cantabile style best suited to sensitive student. Develops balance between melody and accompaniment. Graceful and requires good left hand tone.

I LIKE TO PLAY THE PIANO. By Eric Steiner. Grade: Pre-School. Novel way to illustrate directional teaching. Should be graphic and logical for average pupils.

SONG OF EVENING. By June Weybright. Grade 2. Delightful melody for one hand alone. Appeal for younger and adult beginner.

BOOSEY AND HAWKES

FANFARE. By Couperin. Arranged by Paul Swartz. Grade 3. Excellent arrangement of little-known *Fanfare*. Rhythmical and not too difficult for advanced students for sight-reading or class.

CLASSICAL DUETS (Two Volumes). Arranged by Donald Grey. Grade 2-3. Melodious and well arranged. Pedagogically sound.

BOSTON MUSIC COMPANY

ENJOY YOUR PIANO WITH CHORDS. By Mildred Hofstad. Grades 2-3. Excellent supplementary book to establish feeling for use of chords with melodies. First selections written out for student, later selections figured.

(Continued on page 33)

TO ALL MTNA Members:

Someone once observed that a constitution at best is only a hopeful conjecture in which the development and the future of an organization is charted by laying down certain principles and procedures which in turn are based upon assumptions which are agreeable to and consonant with the aims of the organization and the persons formulating the document. In simpler terms, a constitution is an enlightened guess and hope.

So long as the conditions which prevailed when the document was created do not change too much, or the basic assumptions upon which the document was drawn do not change, no alterations or modifications are needed. But, constant change is inherent in the life process and even the best of documents may become unsatisfactory.

The MTNA Constitution which was adopted in Cincinnati in 1953 has proved to be an excellent instrument because through its provisions and directives the Association has achieved its greatest membership and its most vigorous program of activity. This constitution established a new concept of organization, i.e., the proposition that MTNA is a confederation of strong, autonomous state associations. It also launched the Association into an exploration of many areas of activity which had hitherto been untried; that process is still in a state of great activity.

Present Picture

Today, MTNA is comprised of thirty-four state associations with a total membership of ten thousand. Only a very small percentage of the total enrollment lies outside of these state associations, and plans are being created within several states for new associations. The constitution adopted in Cincinnati made all of this possible.

Since 1953 we have learned to live with this constitution, but as times have changed and new problems have arisen, we have come to realize that the Constitution must be brought up to date. We have found that the basic principles upon which it was drawn have not changed, but entirely new situations have made necessary new statements of procedure. We have learned that certain principles have needed further clarification. Thus, the Constitution Com-

Revisions in MTNA Constitution and Bylaws

mittee, headed by Dr. James B. Peterson, has presented us with an extensively revised document which it will recommend for adoption and approval at the next biennial meeting in Kansas City next February 24-28.

A careful analysis of the original document and the recommended revisions will show that no essential principles have been altered. Rather, certain sections which were too general in context have been clarified. The essential relationship of the state association to MTNA has been in no way altered because the state association remains sovereign and autonomous. Actually, by clarifying the relationship between the state association and MTNA, the position of the state associations has been strengthened.

Members-at-Large

During the past few years as many of us have visited various state and divisional meetings, we have become aware of a need for bringing the actual control of MTNA, which is vested in the Executive Committee, closer to the individual members. It has long been customary to elect the members-at-large for that committee at the national meetings, but in the present revision the election of the members-at-large has been placed in the divisional meeting. Thus, the member-at-large becomes more truly representative of the thinking of the members of those state associations which comprise a Division. Not only is that a desirable innovation, but the representation of a Division on the Executive Committee is increased by retaining the immediate past-president as a member of the national committee. Thus, the training and experience which a divisional president acquires through his tenure of office is retained for the benefit of the Association. Each Division is now guaranteed four members on the MTNA Executive Board.

It was inevitable that with its increase in size in both membership and the number of state affiliates, that the executive group must be increased

in size accordingly. Yet, there is always a danger that such a group can grow so large that the accomplishment of needed action becomes cumbersome. In order to keep a large group fully informed concerning the enormous number of small details which accrue in the day-by-day conduct of MTNA's business, tremendous effort and considerable expense become involved. The need for some kind of administrative group has become an urgent necessity.

A president of MTNA as it exists today soon learns that one person cannot possibly handle all of the responsibilities which fall upon his shoulders. Thus, the activation of a small administrative group which shall be in constant touch with the President and the Executive Secretary has become inevitable.

In this reorganization, the titles have been changed in order to give more meaning to the two groups. Thereafter the larger group will be called the Executive Board while the smaller will be called the Administrative Committee. These innovations in no way lessen or weaken the authority or prerogatives of the Executive Board because the Board retains full control of the affairs of the Association.

Essential Purpose

There is always a danger that the essential purpose of an association may be lost in a welter of machinery set up to keep the association from bogging down under the weight of increased day-by-day business. We must never forget the real purpose of MTNA as set forth in Article II of the original and revised constitution. MTNA will succeed or fail on the basis of what it can bring to each individual member rather than whether or not it has an efficient organization for the conduct of its routine affairs.

If anything has been sorely lacking in recent years, it is the absence of a clearly defined plan for realizing a vigorous and meaningful program which will make Article II a personal fact with each individual

member. An instrumentality for the execution and activation of this major object is the Council of State and Local Presidents. These are the leaders who are close to the individual members.

MTNA is a reality or a disappointment according to the way in which the program of service and activity of the individual state association, chapter, or regional organization touches the individual member. As a matter of historical fact, for many years the Council was the real "spark-plug" which concerned itself

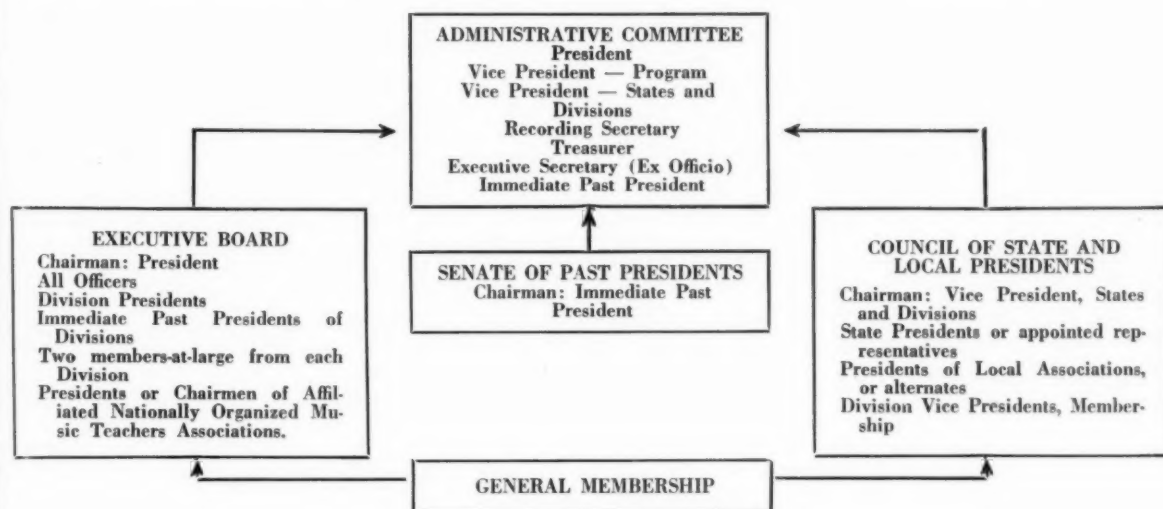
with MTNA's program. Thus, it is most gratifying to find the present revision giving a new position of importance to the Council. It charges the Council with a responsibility equal to if not surpassing that of any other group or individual officer in the association. The present revision should win our immediate approval on the basis of this one needed provision alone.

Through its service to the association, the Constitution Committee deserves our unanimous support and our sincere gratitude. The constitu-

tion has not been altered but rather strengthened in the light of changed conditions. We have come far, and this is only the beginning. We have had a magnificent constitution, but the revised draft makes it even more dynamic and effective.

I urge every member to give the most serious study to this document because I am confident that such study will lead to enthusiastic approval.

Duane H. Haskell, President
Music Teachers National
Association, Inc.



ARTICLE I—Name

The name of the organization shall be the Music Teachers National Association.

ARTICLE II—Object

The object of the Association shall be the advancement of musical knowledge and education in the United States and its territories through discussion, investigation and publication.

ARTICLE III—Membership

Section 1. Membership classifications in the Association shall be active, associate, life, student, sustaining, patron and institutional.

Section 2. Membership privileges and dues shall be prescribed by the Bylaws of the Association.

ARTICLE IV—Officers

Section 1. The officers of the Association shall be a President, three Vice Presidents, a Recording Secretary, and a Treasurer. The authority and duty of each officer shall be defined in the Bylaws.

Section 2. All officers shall be elected from the membership of the Executive Committee by majority vote of said committee.

Section 3. All officers shall be elected for a term of two years.

ARTICLE I—Name

The name of this organization is the Music Teachers National Association.

ARTICLE II—Object

The object of the Association is the advancement of musical knowledge and education through discussion, investigation and publication, and the promotion of the general welfare of music teachers in the United States and its territories.

ARTICLE III—Membership

Section 1. Membership classifications in the Association are: active, provisional, associate, life, student, sustaining, patron and institutional.

Section 2. Membership privileges and dues are prescribed by the Bylaws of the Association.

ARTICLE IV—Officers

Section 1. The officers of the Association are a President, two Vice Presidents, the Immediate Past President, Recording Secretary and Treasurer. The authority and duties of each officer are defined in the Bylaws of the Association.

Section 2. All officers are elected from the membership of the Executive Board by a majority vote.

Section 3. All officers shall be elected for a term of two years.

PRESENT CONSTITUTION

ARTICLE V. Executive Committee

Section 1. Eight members-at-large, elected in a manner prescribed in the Bylaws shall represent the general membership of the Association on the Executive Committee.

Section 2. From one to ten members, elected by the otherwise fully constituted Executive Committee for terms of two years each, shall be chosen from among those who have previously served terms as members-at-large representing the general membership of the Association.

Section 3. The Executive Committee shall consist of eight members-at-large, from one to ten two-year members, the immediate Past President, the Presidents of Divisional Organizations, and the Chairman of the Advisory Council on Materials.

Section 4. The Executive Committee shall have power to elect the officers of the Association; to transact the general business of the Association; shall be responsible for the management and control of its funds; shall be empowered to appoint assistants to any officer of the Association; and shall carry out such other duties as prescribed in the Bylaws.

Section 5. Vacancies on the Executive Committee due to resignations or other reasons may be filled by and at the discretion of the Executive Committee until an election for the unexpired term can be held at the next national biennial convention.

ARTICLE VI—Meetings

Section 1. Meetings of the Association shall be held at such a time and place as determined by the Executive Committee. Such meetings usually shall be held biennially and in odd-numbered years.

Section 2. Special meetings of the Association may be called by the President if requested by ten members of the Executive Committee, or upon a signed petition by one hundred (100) paid-up active members of the Association.

Section 3. Special meetings of the Executive Committee may be called by the President, or upon the joint request of not less than seven members of the Executive Committee.

ARTICLE VII—Quorum

Section 1. Seven members, of which at least three must be officers, shall constitute a quorum of the Executive Committee.

Section 2. A quorum of the Executive Committee plus twenty-five (25) paid-up active members shall constitute a quorum for business meetings of the Association. At no time shall the lack of a quorum at a non-business session prevent those present from proceeding.

PROPOSED CHANGES IN CONSTITUTION

ARTICLE V. Executive Board

Section 1. The Executive Board consists of:

- (A) Ten members-at-large, elected in a manner prescribed by the Bylaws, representing the general membership of the Association on the Executive Board.
- (B) From one to ten members elected by the otherwise fully constituted Board for terms of two years each, chosen from those who have previously served terms as officers of MTNA, as members-at-large of the Executive Board, or as elected presidents of the Divisions.
- (C) The Immediate Past President, the Presidents and Immediate Past Presidents of Divisional Organizations, the Chairmen or presiding officer of affiliated nationally organized music teacher associations, and the Chairman of the Advisory Council on Materials.

Section 2. The Executive Board has the power to elect the officers of the Association; to transact the general business and determine the general policies of the Association; and to carry out such other duties as prescribed by the Bylaws.

Section 3. Vacancies on the Executive Board are filled by and at the discretion of the Executive Board upon the recommendation of the President until an election for the unexpired term is held at the next National or Divisional Convention.

Section 4. The Administrative Committee, consisting of the President, two Vice Presidents, the immediate Past President, the Treasurer, the Recording Secretary and the Executive Secretary (Ex Officio) administers the general business of the Association; is responsible for the management and control of all funds of the Association; for the administration and execution of all provisions made in the annual budget; for the day-to-day conduct of all affairs of the Association and the activation of policies and procedures specified in the Constitution, Bylaws or by the Executive Board.

Section 5. The Administrative Committee is empowered to appoint assistants to any officer and where feasible, to delegate administrative responsibility to qualified persons.

Section 6. All actions of the Administrative Committee are subject to review by the Executive Board.

ARTICLE VI—Meetings

Section 1. Meetings of the Association are held biennially, in odd-numbered years, at such a time and place as determined by the Executive Board.

Section 2. Special meetings of the Association may be called by the President by request of ten members of the Executive Board, or upon a signed petition of one hundred (100) Active members in good standing in the Association.

Section 3. Special meetings of the Executive Board may be called by the President, or upon the joint request of not less than seven members of the Executive Board.

Section 4. When special meetings are impractical, the President may submit items of business by mail to the full membership of the Executive Board and shall request a vote by mail ballot. The results of such mail ballots are reported to the Recording Secretary and incorporated in the minutes of the next meeting of the Executive Board.

Section 5. The Administrative Committee will meet for the transaction of business when such meetings are feasible.

ARTICLE VII—Quorum

Section 1. Ten members, of which at least three must be officers, constitutes a quorum of the Executive Board.

Section 2. A quorum of the Executive Board plus 25 active members in good standing constitutes a quorum for business meetings of the Association. At no time does the lack of a quorum at a non-business meeting prevent those present from proceeding.

PRESENT CONSTITUTION

ARTICLE VIII—Divisional Organizations

Section 1. The Executive Committee is empowered to establish Divisional Organizations of the Association.

Section 2. The relation of Divisional organizations to both State and National organizations may be defined from time to time by the Executive Committee.

Section 3. Divisional meetings usually shall be held biennially in even-numbered years.

ARTICLE IX—Amendments

Section 1. This constitution may be amended at any biennial business meeting by a two-thirds vote of the active members present and voting, written notice of the proposed amendments having been submitted to the membership at least four weeks in advance of the meeting.

PRESENT BYLAWS

ARTICLE I—Membership

Section 1. Active Membership shall be open to all persons professionally engaged in any field of musical activity subject to membership regulations of affiliated states. Such membership shall provide the privileges of participation in the activities of the Association, to attend meetings upon payment of the registration fee, the right to vote, to hold office, and to receive all issues of AMERICAN MUSIC TEACHER.

Section 2. Associate Membership shall be open to all persons who are not professionally engaged in musical activity and subject to membership regulations in affiliated states; and who wish to support the program of the Association. Such membership shall provide admission to programs of the Association upon payment of the registration fee, and all issues of AMERICAN MUSIC TEACHER but does not include the right to vote and hold office.

Section 3. Life Membership shall be open to individuals upon the payment of \$50.00. Life members qualifying for active or associate membership shall have the rights and privileges of such membership.

PROPOSED CHANGES IN CONSTITUTION

ARTICLE VIII—Divisional Organizations

Section 1. The Executive Board is empowered to establish Divisional organizations of the Association.

Section 2. A Divisional organization is at all times considered an integral part of the National Association. All financial obligations necessary for Divisional administration are fully assumed by the National Association and all income accruing from Divisional activity is returned to the National Association.

Section 3. Administration of Divisional affairs including the planning of Divisional meetings may be delegated by the Administrative Committee, to such officers as a Divisional organization may elect. All actions of Divisional Officers are subject to the approval of the Administrative Committee.

Section 4. Divisional meetings are held biennially in even-numbered years.

ARTICLE IX—Affiliation

Section 1. Any State Music Teachers Association may become affiliated with the Music Teachers National Association by fulfilling the requirements of the Bylaws.

Section 2. Any regularly organized Music Teachers Association within the Continental United States or its Territories may become affiliated with the Music Teachers National Association by fulfilling the requirements of the Bylaws.

ARTICLE IX—Amendments

Omit "Section 1."—remainder as is.

PROPOSED CHANGES IN BYLAWS

ARTICLE I—Membership

Section 1. Active Membership is open to all persons professionally engaged in any field of musical activity subject to membership regulations of affiliated states or regularly organized Music Teachers Association. Such membership provides the privileges of participation in the activities of the Association, attendance at meetings upon the payment of the registration fee, holding office, voting and receiving all issues of AMERICAN MUSIC TEACHER.

Section 2. Associate Membership is open to all persons not professionally engaged in musical activity but who wish to support the program of the Association subject to membership regulations of the affiliated states and regularly organized Music Teachers Associations. Such membership provides admission to all programs of the Association upon payment of the registration fee, and all issues of AMERICAN MUSIC TEACHER, but does not include the right to vote or hold office.

Section 3. Life Membership is open to individuals upon the payment of \$50.00. Life members qualifying for active or associate membership have the rights and privileges of such membership.

Section 4. Provisional Membership is open to any person professionally engaged in any field of musical activity in any affiliated state in which he is not qualified to fulfill requirements for active membership in the state association. Such membership provides the privileges of participating in the activities of the Association, of attending meetings of the Association upon payment of the registration fee, and receiving issues of AMERICAN MUSIC TEACHER, but does not include the privileges of voting or holding office.

PRESENT BYLAWS

Section 4. Student Membership shall be open to any bonafide student of music from high school (9th grade) age to a maximum of 25 years of age. Student members are entitled to receive all issues of AMERICAN MUSIC TEACHER, and to attend all program meetings of the Association upon payment of the registration fee, but shall not have the right to vote or to hold office.

Section 5. Sustaining Membership shall be open to any individual, organization or business firm which contributes \$25.00 or more annually to the support of the Association. Sustaining membership may include an individual membership assigned to a person designated by the sustaining member organization, institution or firm. Such individual membership shall convey to the person to whom it is assigned full rights and privileges of active membership for the year, provided such person is qualified to active membership.

Section 6. Patron Membership shall be open to any individual, organization, institution or business firm for one year which contributes \$500.00 or more to current funds or for a special project.

Section 7. Institutional Membership shall be open to any library, foundation or educational institution. Such membership shall carry no privileges other than to receive all current copies of AMERICAN MUSIC TEACHER.

ARTICLE II—Dues

Section 1. The membership year shall be from September 1 to August 31.

Section 2. Annual dues for Active members in a nonaffiliated state shall be \$5.00. A resident of an affiliated state may become an Active member of the MTNA for one year upon payment of \$3.00, provided he is first an active member of his state association.

Section 3. Annual dues for Associate members in a nonaffiliated state shall be \$5.00. A resident of an affiliated state may become an Associate member of the MTNA for one year upon payment of \$3.00, provided he is first an Associate member of his state association.

Section 4. Annual dues for Student members shall be \$1.00 in all states.

Section 5. Annual dues for Active, Associate and Student members of organized music teachers associations outside the Continental United States shall be the same as prescribed in Sections 2, 3 and 4 above.

Section 6. Annual dues for Institutional members shall be \$3.00.

Section 7. Members failing to pay dues by December 1 shall be sent a second notice by the Executive Secretary, and those not paying by February 1 shall forfeit all rights of membership.

PROPOSED CHANGES IN BYLAWS

Section 5. Student Membership is open to any bonafide student of music in high school (9th-12th grade inclusive) and undergraduate college (the four years leading to the Bachelor degree). Student members receive all issues of AMERICAN MUSIC TEACHER, and may attend all program meetings of the Association upon payment of the registration fee, but do not have the right to vote or hold office. Affiliated state associations have the right to establish, set dues for and administer Student Affiliate Plans for sub-high school age music students. Such plans and the administration of same are the sole responsibility of the state associations.

Section 6. Sustaining Membership is open to any individual . . . etc.

Such individual membership conveys to the person . . . etc.

Section 7. Patron Membership is open . . . etc.

Section 8. Institutional Membership is open . . . etc.

Such membership carries no privileges . . . etc.

ARTICLE II—Dues

Section 1. The membership year is the same as the fiscal year, September 1 to August 31.

Section 2. Annual dues for Active members in a nonaffiliated state is \$5.00. Annual dues for Active members of affiliated states is \$3.00 providing the member is first an active member of the affiliated state association.

Section 3. Annual dues for Associate members in nonaffiliated states is \$5.00. Annual dues for Associate members of affiliated states is \$3.00, providing the member is first an Associate member of the affiliated state association.

Section 4. Annual dues for Provisional members is governed by the provisions applying to affiliated and nonaffiliated states in Sections 1 and 2 above.

Section 5. Annual dues for Student members is \$1.00 in all states.

Section 6. Annual dues for members of affiliated music teachers association is the same as prescribed in Sections 2, 3 and 4 above.

Section 7. Annual dues for Institutional members is \$10.00.

Section 8. Members failing to pay dues by January 1 of the fiscal year forfeit all rights to membership. In affiliated states it is the responsibility of that officer designated to collect annual dues to notify all members that renewal of membership is due on September 1. The Executive Secretary of MTNA carries out the same procedure in nonaffiliated states. If the dues for any member in an affiliated or nonaffiliated state is not received at the National Office by December 1, the Executive Secretary will send a notice to that member stating that membership will be terminated on January 1. After January 1, the Executive Secretary discontinues mailing MTNA publications to those persons whose memberships have been terminated, and sends a list of names of such persons to the Membership Chairman of each affiliated state.

PRESENT BYLAWS

ARTICLE III—Duties of Officers

Section 1. The regular term of office shall commence at the adjournment of the Biennial Meeting at which officers are elected.

Section 2. The President shall preside at meetings of the Association; call and preside at meetings of the Executive Committee; appoint all standing committees; appoint special committees as they are needed; and perform the other duties implied by his title.

Section 3. The First Vice President shall assume all the duties of the President in the absence of that officer, and shall be responsible for the activities of all standing committees and sections, including their programs for biennial national meetings.

Section 4. The Second Vice President shall preside in the absence of the President and First Vice President; shall be responsible for the organization of Divisions of MTNA and shall serve as coordinator of Division activities; shall be responsible for the formation of new state music teachers associations and their affiliation with MTNA, and serve as consultant to existing state organizations.

Section 5. The Third Vice President shall be responsible for the securing of new memberships in states where no state association exists and shall cooperate with the Second Vice President in the formation of new state associations. He shall serve as a consultant in membership campaigns by existing state associations.

Section 6. The Recording Secretary shall keep the minutes of all business meetings of the Association and all meetings of the Executive Committee; send copies of all minutes to members of the Committee within thirty (30) days following the meetings; see that the minutes are in legal form and properly preserved; and carry out such other duties as may be assigned by the Executive Committee.

Section 7. The Treasurer shall pay all bills authorized by the Executive Committee; keep an itemized account of all receipts and disbursements; present a monthly financial report to the President and the Executive Secretary, and a semi-annual financial report to members of the Executive Committee; and present a written report to the Association at the first business session of the Association at its biennial meeting. A complete record of receipts and disbursements for the year, together with all checks and vouchers shall be submitted to an auditor selected by the Executive Committee.

ARTICLE IV—Committees

Section 1. The Executive Committee may authorize the appointment by the President of such standing committees as represent the well-defined and continuing interests of the Association's membership in all fields. Chairmen of such committees shall be appointed for terms of four years.

Section 2. Standing committees shall be composed of not more than ten members.

Section 3. The Executive Committee may replace a standing committee with a subject-area section.

Section 4. A Nominating Committee of five members, to serve for the ensuing biennium shall be appointed by the Executive Committee at its final session of each biennial meeting.

Section 5. Special committees may be appointed by the President as needed.

PROPOSED CHANGES IN BYLAWS

ARTICLE III—Duties of Officers

Section 1. The term of office commences at the last meeting of the Executive Board before the adjournment of the biennial national meeting. The termination of office for all retiring officers occurs at the beginning of the meeting designated above.

Section 2. The President presides at meetings of the Association; calls and presides at meetings of the Executive Board and Administrative Committee; appoints all standing and special committees as needed, and performs all other duties implied by his title.

Section 3. The First Vice President assumes all the duties of the President in the absence of that officer, and is responsible . . . etc.

Section 4. The Second Vice President presides in the absence of the President and First Vice-President; is responsible for the organization of Divisions of MTNA and serves as coordinator of Division activities; is responsible for the formation of new state music teachers associations and their affiliation with MTNA; serves as consultant to existing state associations, and coordinates and directs the activities of the Council of State and Local Presidents.

DELETE

Section 5. The Recording Secretary keeps the minutes of all business meetings of the Association and all meetings of the Executive Board; sends copies of all minutes to members of the Board within thirty (30) days following the meetings; sees that the minutes are in legal form and properly preserved; and carries out such other duties as are assigned by the Executive Board.

Section 6. The Treasurer is responsible for the payment of all bills authorized by the Administrative Committee; for keeping an itemized account of all receipts and disbursements; for presenting a monthly financial report to the President and Executive Secretary, and the preparation of an annual report to the Executive Board. An annual audit will be made by an auditor selected by the Administrative Committee. Any of these duties may be delegated to responsible persons by the treasurer with the approval of the Administrative Committee.

ARTICLE IV—Committees

Section 1. The Executive Board may authorize the appointment by the President of such standing committees as represent the well-defined and continuing interests of the Association's membership in all fields. Chairmen of such committees are appointed for terms of four years. Personnel of a standing committee may be changed upon recommendation of the Chairman and approval of the First Vice President of MTNA. Termination of a Chairmanship may be executed by the President upon the recommendation of the First Vice President.

Section 2. Standing committees are composed of not more than ten members.

Section 3. The Executive Board . . . etc.

Section 4. A Nominating Committee of five members, to serve for the ensuing biennium is appointed by the Executive Board at its final session of each biennial meeting. If, during the ensuing biennium membership on this committee is terminated through resignation or other cause, the President will appoint a replacement for the remainder of the unexpired term.

Section 5. No Change.

PRESENT BYLAWS

ARTICLE V—Publications

Section 1. The official publication of the Association shall be AMERICAN MUSIC TEACHER.

Section 2. The Executive Committee shall be responsible for the appointment of a Managing Editor whose powers and duties shall be determined by the Committee.

Section 3. The Executive Committee may appoint an Editorial Board and determine its powers and duties.

Section 4. The Executive Committee may authorize the publication of a *Book of Proceedings* and other books, brochures, or pamphlets that contribute to the advancement of musical knowledge and education.

ARTICLE VI—Elections to the Executive Committee

Section 1. The nominating committee shall present at the first business session of the biennial meeting the names of eight candidates for election to the Executive Committee as members-at-large choosing them with due regard to geographical location. Additional nominations may be made from the floor. The election shall take place at the second business meeting of the Association. Those members qualified to vote shall cast ballots for not more than four candidates so nominated and the four receiving the highest number of votes shall be elected for a term of four years. Elections for unexpired terms can be held in accordance with Article V, Section 5 of the National Constitution.

Section 2. The President shall appoint tellers immediately following the report of the nominating committee. They shall be responsible for distributing, collecting and counting the ballots, and shall report the results to the Recording Secretary.

Section 3. Ballots shall be printed or mimeographed and shall include a brief statement of the professional qualifications of each nominee.

ARTICLE VII—Advisory Council on Materials

Section 1. The Executive Committee may authorize the appointment by the President subject to the approval of the Executive Committee, of an Advisory Council on Materials. The Council shall be comprised of six members representing publishers and the music industry.

Section 2. Principal functions of the Advisory Council on Materials shall be to arrange and manage exhibits, both at National and Divisional meetings, and to advise the Association on matters pertaining to materials.

Section 3. Members shall be appointed for terms of six years each, but in such rotation that two shall retire each biennium and become ineligible for immediate reappointment.

Section 4. The Council shall elect its own chairman for a two year period who shall automatically become a member of the Executive Committee of MTNA. The Chairman may not be elected to succeed himself. The Chairman shall be the spokesman for the Council in its relationship with the National and Divisional Presidents.

PROPOSED CHANGES IN BYLAWS

Section 6. The Council of State and Local Presidents has the status of a Standing Committee whose responsibility is to coordinate and motivate vigorous and effective programs of activities in the State Associations, rendering membership in the State and National Associations as meaningful and important service to each individual member.

ARTICLE V—Publications

Section 1. The official publication of the Association is AMERICAN MUSIC TEACHER.

Section 2. The Administrative Committee is responsible etc.

Section 3. The Executive Board may appoint an Editorial Board whose responsibilities are those of determining editorial policies and supervising Association publications with the exception of AMERICAN MUSIC TEACHER which is published and edited by the Managing Editor as specified in Sections 1 and 2.

Section 4. Upon recommendation of the Editorial Board, the Executive Board may authorize the publication . . . etc.

ARTICLE VI—Elections to the Executive Board

Section 1. At each Biennial Division Convention the membership-at-large of each Division elects one representative to the Executive Board of MTNA for a term of four years.

Section 2. It is the responsibility of the President of the Division to see that such an election by the general membership takes place in accordance with the Constitution and Bylaws of MTNA and the Division.

Section 3. In the event of an unexpired term, the President of the Division in which such a vacancy occurs, with the approval of the Administrative Committee, may appoint a qualified member to fill said vacancy until an election can be held at the next regular Division Convention at which time another representative will be elected for the remaining portion of the unexpired term.

Section 4. In order that this Article become operative, the following procedure will be followed: Five members-at-large will be elected for terms of three years each under the provisions of the superseded Bylaws at the National Meeting adopting the new Bylaws. At the next Division Convention following, and from that time, each Division will elect one representative under the provisions of Sections 1 and 2 above.

ARTICLE VII—Advisory Council on Materials

Section 1. The Executive Board may authorize the appointment by the President, subject to the approval of the Executive Board, of an Advisory Council on Materials. The Council will be comprised of six members representing the publishers and the music industry.

Section 2. Principal functions of the Advisory Council on Materials are to arrange . . . etc.

Section 3. Members are appointed for terms of six years each, but in such rotation that two retire each biennium and become ineligible for immediate reappointment.

Section 4. The Council elects its own chairman for a two year term who automatically becomes a member of the Executive Board of MTNA. The Chairman may not be elected to succeed himself. The Chairman is the spokesman for the Council in its relationship with the National and Divisional Presidents.

PRESENT BYLAWS

ARTICLE VIII—Executive Secretary

Section 1. The Executive Committee may appoint an Executive Secretary and additional executive or editorial staff with powers and duties to be determined by the Executive Committee.

Section 2. The Executive Secretary shall be in charge of the National Office and appoint the clerical staff subject to the approval of the President.

ARTICLE IX—Archivist

Section 1. The President shall appoint an Archivist, with the approval of the Executive Committee, to serve until a successor is named. The Archivist shall be an ex-officio member of the Executive Committee.

Section 2. Duties of the Archivist shall be to collect and keep in a secure place all items of historical interest to the Association, including programs, pertinent newspaper and magazine articles, photographs and correspondence.

ARTICLE X—Senate of Past Presidents

Section 1. Upon completion of his term of office, the retiring President shall become a member of a Senate of Past Presidents.

Section 2. The Senate shall act in an advisory capacity and shall perform such other duties as may be assigned to it from time to time by the President. The Immediate Past President shall serve as Chairman. The Senate shall elect its own Secretary and establish its own rules of procedure.

ARTICLE XI—Affiliation

Section 1. Any State Music Teachers Association may become affiliated with the Music Teachers National Association by:

1. Submitting evidence that it adequately represents the music teaching profession in the State making application;
2. Guaranteeing that at least fifty percent (50%) of its total Active and Associate members become Active or Associate members of MTNA during its first year of affiliation. In order to retain its affiliation, a State must maintain this percentage during subsequent years;
3. Receiving the approval of the Executive Committee.

Section 2. Any organized Music Teachers Association outside the Continental United States is eligible for affiliation on the same basis as states, by meeting the requirements of Section 1 above.

Section 3. In referring to its affiliation, each State or organized Music Teachers Association outside the Continental United States shall use the phrase "Affiliated with the Music Teachers National Association".

PROPOSED CHANGES IN BYLAWS

ARTICLE VIII—Executive Secretary

Section 1. The Administrative Committee may appoint an Executive Secretary and additional executive or editorial staff with powers and duties to be determined by the Administrative Committee.

Section 2. The Executive Secretary is in charge of the National Office and appoints the clerical staff subject to the approval of the President.

ARTICLE IX—Archivist

Section 1. The President appoints an Archivist with the approval of the Executive Board, to serve until a successor is named. The Archivist is an ex-officio member of the Executive Board.

Section 2. Duties of the Archivist are to collect . . . etc.

ARTICLE X—Senate of Past Presidents

Section 1. Upon completion of his term of office, the retiring President becomes a member of the Senate of Past Presidents.

Section 2. The Senate acts in an advisory capacity, and performs such other duties as are assigned to it by the President. The immediate Past President acts as Chairman. The Senate elects its own Secretary and establishes its own rules of procedure.

ARTICLE XI—Affiliation

Section 1. Any State Music Teachers Association may petition for affiliation by providing the Second Vice President with evidence that the following requirements have been fulfilled:

- a. That its active membership adequately represents the music teaching profession in the State on the basis of geographical distribution.
- b. That it guarantees on the basis of submitted membership rosters that at least fifty percent (50%) of its total Active and Associate membership are members in good standing in MTNA during the year in which the petition is presented.
- c. That its fiscal and membership year coincides with that of MTNA.
- d. That it submits to the Council of State and Local Presidents for approval a program of present and tentative activities planned to benefit the music teachers of the State.
- e. That two copies of its Constitution have been filed with the MTNA Second Vice President and that said Constitution is harmonious with that of MTNA.

Section 2. Upon finding that a petitioning State Association has fulfilled the requirements of Section 1 of this Article, the MTNA Second Vice President notifies the President that approval is recommended and requests that this notice be sent to all members of the Executive Board for their approval or disapproval. An exception to the requirement under Section 1, Paragraph d of this Article may be made in those cases where a State Association, recently organized, has not had time to set up a Constitution. In such cases, affiliation is considered as Provisional for one year during which the State Constitution may be submitted and the requirements fulfilled.

Section 3. Any nationally organized Music Teachers Association within the Continental United States or any of its possessions may petition for affiliation by fulfilling requirements b and d of Section 1 of this Article.

Section 4. In referring to its affiliation, each State or Nationally Organized Music Teachers Association will use the phrase "Affiliated with the Music Teachers National Association". After due time allowed for amending constitutions or affiliated organizations, the statement specified will be included in the constitutions of all affiliated States or Nationally Organized Music Teachers Associations.

PRESENT BYLAWS

ARTICLE XII—Divisional Organizations

Section 1. The procedure for setting up an MTNA Divisional organization shall be as follows:

1. The Second Vice President in charge of MTNA Divisions shall invite the Presidents from the States comprising the proposed Division to serve as Divisional Executive Committee members.
2. At a meeting called by the Second Vice President, the State Presidents shall elect additional Executive Committee members as prescribed in the Division Constitution.
3. The Second Vice President as Chairman of the newly organized Divisional Executive Committee shall appoint a nominating committee from the membership of the Divisional Executive Committee.
4. After the report of the Nominating Committee, an election of officers shall be held.

Section 2. Biennial meetings in each MTNA Division shall be organized as follows:

1. The Division Executive Committee shall plan and conduct biennial meetings, usually in even-numbered years, subject to the approval of the Second Vice President of MTNA as to dates and locations of meetings.
2. Joint financial responsibility on the part of the National and Divisional Executive Committee for the Divisional meetings shall result in a formula for the assumption of a loss or division of a surplus resulting from the said Division meeting. This formula shall be a specific part of each approved Division meeting budget.
3. The National Executive Committee shall approve the budget for any such meeting, and make available such funds (not to exceed three hundred dollars (\$300)) as may be required to implement the initial planning for such a meeting.

Section 3. The following uniform divisional constitution shall be adopted by all MTNA divisional organizations, subject to such alterations and amendments as may be approved by the MTNA Executive Committee.

Here follows Model Constitution

ARTICLE XVI—Amendments

Section 1. These Bylaws may be amended at any biennial business meeting by a two-thirds vote of the active members present and voting, the proposed amendments having been submitted to the membership at least 24 hours in advance of the meeting.

PROPOSED CHANGES IN BYLAWS

Section 5. Annual renewal of a State or Nationally Organized Music Teachers Association's affiliation will be made without reconsideration by the Executive Board, providing:

- a. That the affiliate has not formally notified the MTNA President that it wishes to discontinue further affiliation;
- b. That all provisions of Section 1 of this Article continue to be fulfilled;
- c. That the annual report of the Chairman of the Council of State and Local Presidents states that the administration of the State program of activities has continued to meet original requirements.

Section 6. The Executive Board may suspend or terminate any affiliation at any time for justifiable cause.

ARTICLE XII—Divisional Organizations

Section 1. The procedure for setting up an MTNA Divisional Organization is as follows:

- a. The Second Vice President in charge of MTNA Divisions invites the Presidents of the States of the proposed Division to serve as Division Executive Committee.
- b. At a meeting called by the Second Vice President, the State Presidents will elect additional . . . etc.
- c. The Second Vice President, as Chairman of the newly organized Divisional Executive Committee appoints a nominating . . . etc.
- e. After the report of the Nominating Committee, an election of officers is held.

Section 2. Biennial meetings in each MTNA Division are organized as follows:

- a. The Division Executive Committee plans and conducts biennial meetings, usually in even-numbered years, subject to the approval of the Second Vice President of MTNA as to dates and locations of meetings.
- b. The Division President and Executive Committee have the responsibility for planning and presenting Divisional meetings. MTNA assumes all financial responsibility for Divisional meetings including expenses and all income. Any surplus resulting from Divisional meetings will be returned to the MTNA Treasury.
- c. In the years when Divisions hold meetings, the national budget will provide adequate funds for planning and presenting such meetings. The Division President directs the expenditure of such funds subject to the approval of the President of MTNA. The Division President will submit to the President of MTNA an estimate and request for approval of expenditures over the sum of \$25.00, but it is not required to observe this procedure for expenditures under \$25.00.
- d. The annual MTNA budget will provide adequate funds for clerical expenses of the offices of Division Presidents including provision of funds for travel expenses to annual State meetings within the Division with the exception of the State in which the President resides and/or is a member.

Section 3. The model, uniform Division Constitution is the basis for all Division Constitutions. Copies of this may be secured from the National Office. Each Division may make alterations as are desirable for local needs, but the Division Constitution must be in all essentials harmonious with that of MTNA.

Delete Model Constitution

ARTICLE XVI—Amendments

Omit words "Section 1." Same wording.

RECENT RELEASES

(Continued from page 23)

PIANO

by Merle Holloway

BAVARIAN CLOG-DANCE. By G. Armando. Grade 2. In spite of ever increasing number of Alpine piano selections, this has fresh appeal and good rhythmic balance. Requires double note precision.

CHAPPELL

FOUR NORTHERN SKETCHES. By Elenice Benson Bentley. Grade 4. Northern Lights, Kerstin Dances, The Little Mermaid, Song of the Fishermen. Charming and well done.

ELKAN-VOGEL

TWO DANCE PIECES. One piano, four hands. By Alice Proctor. Grade 2. Square dance tunes entitled: 1) Squares Tonight, and 2) Swing-Tune. Rhythmic, not too difficult, and enjoyable for young people.

TEN TUNES FOR TEN FINGERS. By George Anson. Grade 1. Original and thought provoking. Excellent for better than average teacher and pupil.

CARL FISCHER

THE BLUE FOUNTAIN. By Maxwell Eckstein. Grade 5. Modern harmonic treatment depending on nuances and shading for appeal. For the more sensitive pupil. A bridge to impressionistic music.

STREET FAIR. By Sarah Louise Dittenhaber. Grade 3. Two pianos, four hands. Gaiety and sparkle, fun to play. Requires good rhythmic control.

WOODEN SHOE DANCE. By Dorothy Bishop. Grade 2. Constructed of fifths for alternating hands. Very little technical difficulty. Dynamics require listening.

J. FISCHER

FOUR SONATINAS FOR PIANO BY HAYDN AND MOZART. Edited by Bernice Frost. Delightful and little-known works which fill a place in the literature for the intermediate student. Will develop musicianship and technical facility.

GALAXY

BRENT ELEGH. By Harold Rutland. Grade 4. Interesting English composition with definite atmosphere requiring adult interpretation. Principal difficulty is phrasing and dynamic contrast.

CHARLES H. HANSEN

GO! SPUTNIK BOOGIE. By David Carr Glover. Grade 3. Most timely but of doubtful lasting appeal. Excellent and amusing boogie.

PETERS

MOZART PIANO CONCERTI: 18 CADENZAS AND 4 FERMATAS. By Soulima Stravinsky. Most interesting cadenzas with real merit. Artists and students should investigate this before deciding on cadenza they prefer.

RICORDI

SONATA. For one piano, four hands or two pianos, four hands. By Poulenc. Advanced. A genuine treat for music

lovers. Excellent ensemble work for advanced recitals and concert work.

G. SCHIRMER

IN A FAIRY GARDEN. By Cora Mae Raezer. Grade 1. Unusual beginning with dominant harmony in the left hand, tonic chord in the right. Cantabile work for both hands.

SUMMY

GYPSY CARAVAN. By Frederick A. Williams. Grade 3. Lively piece which lies well under the fingers and develops facility.

SUMMY-BIRCHARD

COMPANIONS. Grade 4-5. Collection of second piano parts to solos such as *Bach Invention No. 8*, *Burgmuller Ballade*, *Heller's Curious Story* and five others. Quite valuable as supplement to original works.

SPARKLERS. By John LaMontaine. Grade 4. Study in velocity and interpretation. A pupil with facility can make this a very brilliant recital piece.

WILLIS

BALLET IN A DOLL SHOP. By Irene Archer. Grade 2-3. Thoroughly delightful, original and characteristic playlet. Not too difficult for children. Appealing story. Could be used for Christmas piano recital, TV program, or for dance studio.

VOCAL

by Herbert Gould

MILLS MUSIC

LONG AGO I WENT TO ROME. By H. E. Piggott. For Low Voice. Price 75c. Nostalgic text set to rhythm suggestive of Polish waltz.

PROMENADE. By Leroy Anderson. Price 60c. Catchy tune but otherwise just another popular song.

THEODORE PRESSER

TWO MADRIGALS: NO MORE I WILL THY LOVE IMPORTUNE AND NUPTIAL SONG. By Hugo Weisgall. 17th Century texts set to contemporary harmonizations which preserve none of the simplicity of textural import. Difficult and not sufficiently rewarding to deserve memorization.

CHORAL

by Rolf E. Hovey

SATB

MERCURY

NO ROOM IN THE INN. By Harold Abbey. #MC-269. Wistfully charming, ternary form, Christmas song. Contemporary harmonization.

REJOICE IN THE LORD. By Marjorie Harper. #MC-283. Vigorous but uninspiring except as a once-over-lightly anthem.

LITTLE CHILDREN LISTEN. By Max DiJulio. #MC-251. Perhaps it takes snowflakes, bells, wreaths for a child's concept but the *cute* music makes this less than an acceptable sacred carol.

SHEPHERDS, AWAKE! By Max DiJulio. #MC-265. A joyous carol with undulating accompaniment that furthers praise.

THE KING SHALL COME. By Norman Lockwood. #MC-249. Turning to a Greek text, *A Hymn To The Sun*, the composer affords a rare Greek mode-inspired praise anthem.

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SUFFER THE LITTLE CHILDREN. By George Lynn. #MC-270. Unpretentious but beautiful and very usable for baptism service or for Sunday School observance.

LET THE PEOPLE GIVE THANKS. By Lynn Schutz. #MC-271. This chorale with a text from Psalm 107 is excellent.

ASSOCIATED

DEATH SPREADS HIS GENTLE WINGS. By Marion Bauer. #A-168. Poignant, sensitive writing; fine text.

NEVER TELL THY LOVE. By Houston Bright. #A-171. A short, simple setting of William Blake's poem. Explores quiet singing and immaculate articulation.

THREE QUATRAINS. By Houston Bright. #A-172. Exemplary choral writing setting three familiar quatrains of Omar Khayyam.

G. RICORDI

ON MY JOURNEY. By Edward Boatner. #NY-1778. Stirring syncopation and harmonic treatment. Solo bits.

HOW LOVELY IS THY DWELLING PLACE. By Johannes Brahms. #NY-1515. This edition by Harry Wilson, without changing a note of the original, shows the beginning conductor how altos may substitute for tenors in the higher ranges.

LOVE SONG. By Johannes Brahms. #NY-1475. First mixed voice arrangement of an originally four-part treble song, translated and edited by Harry Wilson.

DE BLIN' MAN STOOD ON DE ROAD AN' CRIED. By Harry T. Burleigh. #NY-1783. The editing of Burleigh spirituals including this one and the nineteen titles below is done by Ruggero Vene. This one is 1920-ish. What syncopation! Vene has condensed many eight part settings into four, maintaining original color and intent.

DIDN'T MY LORD DELIVER DANIEL. By Harry T. Burleigh. #NY-1774. Vene permits the original harmonizations to stand basically while the singers' instructions are replete and authentic.

DON'T BE WEARY TRAVELER. By Harry T. Burleigh. #NY-1780. Simple, sustained, subjective.

DON'T YOU WEEP WHEN I'M GONE. By Harry T. Burleigh. Warm, sympathetic setting.

GO DOWN IN THE LONESOME VALLEY. By Harry T. Burleigh. #NY-1775. Alternates a forte question "My brother, want to get religion?" with a reassuring, quiet "Go down in the lonesome valley."

HARD TRIALS. By Harry T. Burleigh. #NY-1787. A familiar "I've been list'nin' text with humor and a refrain "I'm boun' to leab dis lan'."

CONTENTS

■ ON TO KANSAS CITY IN FEBRUARY . . .	LaVahn Maesch	2
■ FREE MATERIALS FOR THE PIANO TEACHER	Beth Anna Mekota	4
■ CREATIVITY IN MUSIC EDUCATION	Alfred W. Humphreys	5
■ CURRENT TRENDS IN COLLEGE THEORY	Janet McGaughey	6
■ THE SHORTAGE OF STRING PLAYERS.	Gordon Epperson	7
■ PIANO DUET MUSIC	Palma Melbraaten	8
■ MTNA WESTERN DIVISION 1958 CONVENTION		10
■ CHURCH YOUTH CHOIRS	William W. Lemonds	11
■ POSTAL RATES ON SHEET MUSIC REDUCED		22
■ REVISIONS IN MTNA CONSTITUTION AND BYLAWS		24
■ DEPARTMENTS		
From the Editor	Second Cover	
Convention Calendar		19
Recent Releases		23
It's Free		33
Advertisers' Index		35

HE'S JUS' DE SAME TODAY. By Harry T. Burleigh. #NY-1802. With a text from Exodus and Samuel I, the editing by Vene is not exciting nor the song very gratifying.

I DON'T FEEL NO-WAYS TIRED. By Harry T. Burleigh. #NY-1805. An Exaltation, Hallelujah!

I GOT A HOME IN A-DAT ROCK. By Harry T. Burleigh. #NY-1800. Rather straight forward setting. The melody is given to all voices in turn.

I KNOW DE LORD'S LAID HIS HANDS ON ME. By Harry T. Burleigh. #NY-1801. Humming introduction and close make the arrangement speak intimately even as basses close the melodic line.

I WANT TO BE READY. By Harry T. Burleigh. #NY-1785. Text from Revelations XXI:16.

JOHN'S GONE DOWN ON DE ISLAND. By Harry T. Burleigh. #NY-1806. The unusual meter, 10-11-7-11-9-11, makes the sostenuto seem unusually effective.

NOBODY KNOWS DE TROUBLE I'VE SEEN. By Harry T. Burleigh. #NY-1828. Effective Burleigh arrangement. The melody appears alternately in soprano and baritone. Piano harmonization adds interest.

OH, PETER GO RING-A DEM BELLS. By Harry T. Burleigh. #NY-1782. A rather showy setting for four voices, occasionally divisi; program material.

O ROCKS, DON'T FALL ON ME. By Harry T. Burleigh. #NY-1786. Implying text, repetitious spiritual. Piano contributes.

STEAL AWAY. By Harry T. Burleigh. #NY-1830. Fine humming opportunities. Burleigh harmonization at its best. Accompaniment unusual. Junior High will love this and the next one.

SWING LOW, SWEET CHARIOT. By Harry T. Burleigh. #NY-1829. Young singers will enjoy the colorful accompaniment and the rich modulations.

WEEPIN' MARY. By Harry T. Burleigh. #NY-1784. Mournful, haunting. Effective close.

WERE YOU THERE? By Harry T. Burleigh. #NY-1494. Intended for a cappella w-o-k.

YOU MAY BURY ME IN DE EAST. By Harry T. Burleigh. #NY-1799. In F minor until the glory of the final F major, this spiritual based on I Corinthians XV:52 has much of the pathos one seeks in the spiritual.

PORT O' DREAMS. By S. Cardillo. #NY-1526. A sentimental ballad with pleasant melody. No particular virtue.



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Bay State Music Co., The	18	Music Teachers National Association, Inc.	3rd Cover
Niles Bryant School	20	National Guild of Piano Teachers	36
Capital Piano Tuning School	34	Nelson Music Studio	20
Dek-A-Music Company	20	Prentice-Hall, Inc.	12
Eastman School of Music	35	Theodore Presser Company	18
May Etts Workshops	33	G. Ricordi & Co.	17
Arthur Gerry	23	St. Louis Institute of Music	35
Paul Roe Goodman	22	Sherwood Music School	35
Hruby Lesson Record	13	Steinway & Sons	3
Luton Music Personnel Service	15	Study Abroad, Inc.	15
McLaughlin & Reilly Co.	19	Vantage Press	19
Mills Music, Inc.	13	Robert Whitford Publications	19
Music & Art Tour	33		
Music Educators National Conference	35		

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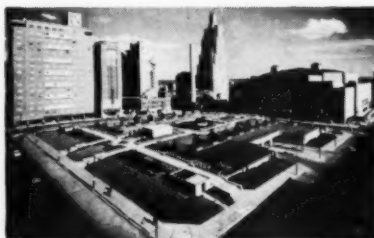
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